

Kdvi ations!

KDVS 90.3 FM
PROGRAM GUIDE

FrEe
SpRIng 2002



KDVIATIONS

SPRING MMII

ATTACK OF THE SWIRLEYS

Rants, rages, etc.

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KDVS 90.3 FM
Program Guide
Spring 2002

KDVS 90.3 FM

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Asst. Publicity Director
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KDVS is a non-commercial, community radio station broadcasting on 90.3 FM at 9200 watts from the University of California at Davis. Our goal is to provide a medium and context through which the cultural achievements and the social concerns of the otherwise unrepresented may best be appreciated in a media universe tainted by commercialism and stifled opinions. KDVS is the first amendment put into practice. KDVS is mostly volunteer-run.

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THIS MESSAGE BROUGHT TO YOU BY LIZ B.

Just when you may have gotten used to the idea of someone shorter than most 14-year-olds managing an entire radio station, my reign over KDVS is coming to a close. In June, my 4-year stint at UC Davis will end, and I will pass the baton along to a new administration at KDVS.

The past year at 90.3 MHz has been quite a journey, as KDVS survived through a switch in management mid-year, countless computer problems, and the dramatic conclusion to our one and a half year wait for the construction of a doorway connecting our lounge with our new offices. Despite these trials and tribulations, we have managed to stay afloat, gracing the Sacramento Valley with our unique blend of programming for another year.

Spring is everyone's favorite quarter at KDVS for one reason: our annual Fundraiser in April. The week of April 15-21 is the one time of the year we will use our airwaves to ask for tax-deductible donations from our listeners. A huge chunk of our operating budget comes from listener support, and this is why Fundraiser week is so essential to our continued existence. As a non-commercial radio station, we depend on donations to keep our studios and offices in working order, and to employ our staff. KDVS receives no taxpayer money, so donations from our listeners are imperative.

Because we care so much about our programming, we only interrupt it for one week of the year to ask for your help. We do our best to make it as painless as possible; Fundraiser week has historically been a time where our deejays pull hilarious on-air stunts to show their commitment to freeform radio. Many shaved heads, tattoos, minor injuries, and belly-aches (from consuming mass quantities of syrup, energy drinks, etc.) have been casualties of past KDVS Fundraisers, and I'm certain that this year's will be no different. In addition to these wacky antics, we offer great thank-you gifts to our support-

ers. For a \$20-\$35 pledge, you are eligible to receive a KDVS t-shirt, one of our fabulous music packages (2-3 CDs of the genre of your choosing), a gift certificate to a local business, or tons of other goodies. A pledge of \$100 will give you the chance to come down to the KDVS studios to deejay for one hour. Pledges above \$100 will place you on a pedestal in the minds of all who love noncommercial freeform radio. Giveaways are just our way of thanking you for your support, as the true importance of your pledge is to ensure the success and survival of KDVS for another year.

In an age where commercial radio is no longer about playing good music, but rather, about reaching a demographic market, it is easy to appreciate the rarity of a station like KDVS. Our volunteer deejays are actually music fans who put a great deal of thought and research into the music they bring you 24-7-365. Our mission is to educate our listening audience with music and ideas that are not available in other media. We are not driven by making money, and our ideology and quality programming reflects this.

Please join the family of folks in the Sacramento Valley, U.S., and the rest of the world who support and appreciate our unique programming. Pledge your support for KDVS during the week of April 15-21 by calling (530) 752-0728, or by logging onto www.kdvs.org. Our goal is to raise \$55,000, and we can only achieve this goal with your help. Thank you for your support.

Liz Berg,

General Manager

cRadio

The principle of requisite variety seems to apply to almost anything you can find available on the US market these days.

Check out the OJ isle at your local grocery store—homestyle, no-pulp, medium-pulp, excessive-pulp, tan-orange, pine-orange, enriched with calcium, no-pulp calcium enriched—you get the point. Unfortunately, somewhere along the line someone decided that variety is the last and most unnecessary thing required in mass-media.

One out of every ten radio stations across the United States broadcasts under Clear Channel's banner. For the decades of radio up to 1996, no company could own more than one station in any market. It's taken only six years for Clear Channel to become the largest broadcaster in the United States, boasting 1,170 stations across the nation, eating up 20% of the industry's revenue.

So, what's so bad about that? You ask.

Well, let me tell you. When I turn on my television, depending on the time of day, there are about twelve news-programs on. The big three, ABC, NBC, and CBS, and channels 48-55 hold the Fox News Station, CNBC, CNN, and a bunch of other news variants. Flipping through all these channels, I find no difference between a single one of 'em. Sure, maybe CNBC will get some clip of Tom Ridge fifteen seconds before CNN; but nothing different is coming out of any of these channels. Television's already fucked though; the point of this rant is radio.

Now that Clear Channel owns ten percent of the US radio market, they need a cheap way to broadcast to that market—and they've found it—with voice-tracking. Voice-tracking allows a deejay to record a 3 hour show in about an hour, leaving them with time to do more and more shows in less and less time. Clear Channel is using this technology to create a national radio brand, KISS FM.

That's right, some of the jocks you hear on KISS stations don't broadcast from the city their station is in. Tim Davis, who has a show in Boise, Santa Barbara, and Medford is one of these multi-local jocks. Tim records his shows and someone at the local station hits play. KISS' plan is to create nationally recognizable deejays who sound like they are coming from your own home town. The jocks do this by keeping up on local news and hot spots and incorporating that into their shows.

Throughout radio history, local deejays have been local celebrities.

They perform stunts for their crowds, show up at the local hot-spots, and provide a life-line between the station and its listeners. Most importantly, however, they provide every station with a flavor all its own.

But with the next mini-mall that goes up in your town (complete with your favorite recognizable US corporations), they may just be throwing in a KISS FM too. As Clear Channel streamlines the process of creating franchise radio stations, competitors will be hard pressed to keep up. A KISS franchise could theoretically run out of one room, which includes a computer and a small broadcast studio. All the material would be piped to the station, and a manager would only need to find people to hit play and find local advertising. The decreased cost of running a station like this (now there needs to be a complete staff of djs, office personnel, advertising staff, production staff, etc, etc) allows advertising rates to be dropped significantly compared to traditional competitors.

Having a franchise station that works (and KISS FM does) could easily force competitors to move to the same format style. The future being created is one quite the same as our retail market today (think about what you see when you drive down the freeway, McD, BK, Jack, repeat). Each town will have their own KISS FM, and sure, your KISS may have a play-place for the kids, but it's still the same KISS.

Today, we have the most outlets for communication ever. The plethora of channels are being eaten up by a few large corporations who care about one thing: The bottom line. When you turn on MTV, or KWOD, or whatever other places you get your music from, you only hear a rotation of ten to twenty songs. When the radio spectrum is eaten up by three or four major corporations, we will end up with such a small variety of programming that it won't be worth channel surfing anymore (because it won't be worth having a radio anymore).

Sure, it may be hard to scan through all those OJ choices, but I'd rather have to pick than to drink the pulp when I don't want it. I can't tell you why requisite variety isn't used as a principle in broadcasting, but it should be. The amount of information, music, and people out there with something to show or say is huge, yet only those who are marketable to a mass of people are allowed to take to the airwaves. What's so bad about national branding? The free expression of ideas—or lack thereof.

catch Dave Steinwedel every Monday morning from midnight to two am, hosting **eclectic&electric**--an exploration of everything electronic. From the hardest beats to the dreamiest soundscapes. Call him and tell him how he sounds like everyone else!

Music I Like Right Now

Richard Hicks

Gold Chains- s/t (Orthlorng Musork)

Coming from San Francisco the self proclaimed "No. 1 Face in Hip Hop", Gold Chains part of the unofficial Kid606/ tigerbeat6 posse comes with his first EP. With production help from Kit Clayton, Gold Chains

serves booty beats to fill the dance floor and delivers like the bastard love child of Cex and Luther Campbell. Definitely not for purists, but if you like your hip-hop with "20 DATs and 50 Moogs" and a MC who rocks a power book you'll probably like this.

Boom Bip & DoseOne- O (circle) (Mush Records)

Boom Bip tickles the vinyl and DoseOne um... raps? On this emo-rap, nerd-hop, experimental, avant-crap album released by Mush records a label known for its abstract hip-hop and downtempo. Boom Bip comes with absolutely great innovative production using everything from bird songs, 60's soundtracks, 80's nostalgia, to you're modern jazz samples and everything in between. I believe if this were an instrumental album it would just be as good. DoseOne gives broken rhymes, rants about his lost childhood, inaudible mumblings and all the prerequisite pretentious big word raps now associated with the Anticon style. There are good structured songs offered such as "21 to 35" and "dead man's teal". I believe Boom Bips production and the vocal lacing of DoseOne on this album will be something that kids who are now raiding their Aunts vinyl

collection, and rapping over them using the new big words they just learned in their English class like "modality" and "chrysalis prime" will point to as the inspiration that made them conjectural hip-hop superstars.

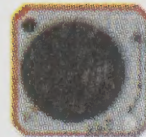
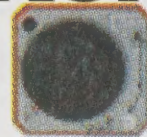
E*vax- parking lot music (audio dregs recordings)

Great relaxing melancholy dare I say, IDM ("intelligent" dance music)/ glitch music. Goes good after Thanksgiving dinner at Grandpas, as your significant other dumps you, a late night trip from someplace to somewhere (hmm... maybe that's why its called parking lot music), or as you study/read/plan a hostile take over of a rival corporation. The album's cover showing mounds of dirty snow piled up beneath a blue sky on some abandoned parking lot, stirs up my sickly sweet emotions of sometime past, so whenever listening to this album I can't help but be in a better mood. Some may say that this is just some more IDM drivel, but the skillful melodies crafted by E*vax (Evan Mask) with a repression of clicks and cutups leads to a most satisfying whole.

DABRYE- one/three (Ghostly International)

Another hip-hop influenced tek-geek making glitchy noises in this bedroom. But somehow DABRYE (Todd Mullinix) stands apart in this quickly crowding field. He uses brokedown breakbeats, a disjointed metronome to keep time, and fuzzy melodies to create some quirky smooth music. Imagine a dripping wet R&B love session between some refrigerators, your alarm clock, and EKG machines in mid 70s Detroit and this is what you would get.

DJ TAO'S DRUM



BASS 125

Red Army

A. "Fallen Star"/ AA. "Lightning & Thunder"
Skunkrock 011 (www.skunkrock.co.uk)

Fallen Star is the all time smooth dub anthem of 2002 by the Santa Cruz trio and released on one of the UK's finest labels. Big release here for Red Army and Skunkrock alike. Red Army brings their beefy sound but with added layers of a smooth female vocal, dubbed out echo effects and laser cannon shots creating an audio sensory masterpiece aimed straight at the dance floor. And keep your ears to the ground for the "Fallen Star VIP" mix. The flip side comes in the form of a mighty amen smasher complete with a Rasta vocal sample at the break exclaiming, "Well, I & I come with lightning, earthquake and thunder!" and then duck for cover because the drop is devastating. Instant Rewind! This one is a must have so grab one at your nearest record store and support the local artists in drum & bass. And big up to skunkrock records from the UK for supporting the US scene as well. With the audio arsenal of original material that Red Army has built up recently, it's no wonder they are in demand by promoters and labels far and wide, while still maintaining Santa Cruz's best drum & bass weekly every Thursday inside COLORS at the Vets Memorial Hall at 846 Front St.

Ju Ju

A. "Pachuco Dub" / AA. "Loco Dub"
Phuturo 002 (www.phuturo.com)

Pachuco Dub is a bongo crazy dubbed out roller of epic proportions. Hear this one on a big sound system and it will rattle your lungs against your rib cage. The intro leads you in with eerie effects, spooky keys and a tight break until the man shouts, "Boom Shak!" and then the sliced, diced and chopped bongos and congas overtop of a huge dub bass line just make you dance along uncontrollably. Excellent tune. For the more minimal crew, the flip side offers a stripped down version with the same bass line and drums, but minus the bongos. Both tunes are quality drum & bass coming straight out of the Sucka Free, SF. Phunckatek's solid reputation is reaffirmed time and time again by their numerous productions and labels sprouting up. Phuturo recordings continues the trend with mastering by Simon at The Exchange and distribution by ST Holdings, this label is doin' it proper. Big up the one known as Ju Ju and catch him live any Tuesday night in SF at his own weekly at The Top, at 424 Haight St.

Abstract + Calibre

A. "Control" / Abstract: AA. "Queen of Angels"
Phuturo 003 (www.phuturo.com)

The man in the hot seat, the one Calibre, all the way from Belfast, Ireland collaborates on this fine tune with fellow Phunckateck member Abstract from SF. The two work magic on a lovely tune that is punchy and meaty, yet still smooth and funky as ever. Calibre's smooth yet beefy sound is a breath of fresh air every now and then in the continuous cycle of producers trying to out "dark" each other, although that sound is great too. Abstract + Calibre have created a total dance floor rocker with "Control", that will keep the floor packed and the people shakin' their booties. On the flip side, Abstract takes control on the solo tip with the deep creation known as "Queen of Angels." This one has eerie strings that set the tone before the drum trip ensues and this one gets deeper and deeper. SF drum & bass veteran Abstract comes correct with this tight little number that will have the heads noddin'. Ju Ju's Phuturo label releases another quality 12" with variety to please both ends of the spectrum. Buy on sight!

ASC

A. "Silver Breeze" / AA. "Resolution"
Warm Communications 001
(www.warmcommunications.com)

"Silver Breeze" is a great tune to kick off the first release for this label with the intention of pushing the warm sound in drum & bass. These tunes are kind of reminiscent of the LTJ Bukem style of yesteryear but still fresh sounding and dope as ever today. Previously unknown artist ASC comes through with a warm, drum break that sounds as if it could be live. Dreamy effects and pads create a calming and soothing sound but then the deep sub bass drops in and it's a mental and physical spine tingler all the way. Excellent tune. The flip side sees the massive "Resolution" laying down some of the craziest drum edits and chopped up breaks. A fierce amen chopped to perfection is complemented by that deep bass again and this one gets hyper while still keeping that calm sound with pads and effects. Brilliant! I can't wait to hear more from this label.

Capital J

A. "Noize Check" / AA. "Diss-Spirit"
N2O -26 (www.lajunglist.com/freeburning)
(www.digitalbombing.com)

"Noize Check" is a monster waiting to be unleashed. The dramatic drumless opening creeps in with strings and effects tempting you to stay on the dance floor. Then the drop hits and the storm is released. Right after the MC yells, "Can I get a noise check in this Mutha Fucka? Are you Ready...?" The chopped up amen loops and a pummeling bass line devastate any dance floor that this tune is played on, but it's not for the lighthearted. It will cause some serious damage if you don't watch it. Capital J from Canada comes through big on this 12" on the Los Angeles based notorious N2O label. The flip side offers a hip-hop intro, with a smooth female R&B type vocal getting you warmed up, and then BAM! Once again Capital J shows no mercy and pummels you with a fierce bass pounding reminiscent of the Dillinja sound. The drums get worked at over speed and the hyper massive will brock out to this one mad! Pressed on clear yellow vinyl, this one is collectible.

DRUM AND BASS TWELVES/CDS

Heretic Featuring Buju Banton

A. "Champion Remix"
Rude Bwoy Plastic 003
(rudebwoyplastic@hotmail.com)

This track is so dope it gets pressed as a one-sided vinyl release, and that is all you need. Classic Ragga bizness updated for the 2002 sound. Heretic from L.A. comes through big with some jump up flavor that is classy and not cheesy, as some jump up has been known to be. The intro has cleverly placed video game samples of well-known old school games. At the break Buju Banton takes the reigns, and the microphone and delivers a beautiful and rockin' verse of pure Ragga dancehall lyrical wizardry. The drum build up and the smooth vocal guarantee dance floor response and smiling faces. The Irie crew will dig this one, so grab a copy if you can find one. The dancehall vibe is alive and well, and Heretic plus Buju Banton deliver a solid tune to make the party people really get down, and shouting for the rewind.

DRUM AND BASS CD REVIEWS:

V/A: **Renegades Of Funk** (Mixed CD)
Renegade Recordings (RRLPCD 02)
(www.tovmusic.com)

This double import CD is well worth your dollars with 2 CD's mixed by the legend himself, Peshay. The TOV sister label, Renegade Recordings from the UK, comes through with 25 tracks of soulful, deep, jazzy, and smooth rollers. So many great tunes on this one, it's hard to pick any favorites because they are all good, but the standouts might be Ju Ju, Echo & Hive's "Penthouse", M.I.S.T.'s "Revolution", Pieter K's "Riverine", and Ju Ju's, "The Summer." Spanning the variety in the extensive Renegade Catalogue and mainly highlighting the new releases, this CD is full to the brim of amazing smooth tunes of that liquid funk sound. Big up to Renegade for a great CD Release, and also to Peshay for coming through with a solid mix and unparalleled programming. This one is a must for the smooth crew.

V/A: **Hospital Mix - Drum & Bass Selections** (Unmixed CD)
(NHS 39 CD) (www.hospitalrecords.com)

This CD highlights and promotes the Hospital roster and includes the new hot tunes as well as many

great classics from the Hospital back catalogue. If you like the funk, you have to check Hospital Records. This UK label is one at the forefront of the funky sound in drum & bass and is my pick as label to watch out for in 2002. The CD is unmixed and excellent for listening to at work or in your car. CD includes the massive anthems, "Make It Tonight" by High Contrast, "Roots" by Delta, "My Dreams" Remix by Total Science, and the "Changes" Remix by Calibre. 14 tracks in all of stellar funk workout jams that even your parents could get into. Hospital Recordings definitely comes correct with this fine CD, so if you are looking for the soulful, funky side of drum & bass and you like the vocal 'ting then find yourself a copy of this CD.

V/A: **Urban Drum & Bass** (Unmixed CD)
Stage One Music (SOTACD 2)
(www.stageonemusic.co.uk)

This one is another funky and smooth style drum & bass compilation with an emphasis on the vocal side of drum & bass. A great CD with 11 tunes total of soulful vocal tunes and drum & bass with funk. If you haven't gotten enough already, then grab this one, if you can handle the vocals. With artists like Solid State, Nuclear Fusion, Subject 13, Side FX, and Jennifer Bolton contributing tracks, this one is sure to please those fans that appreciate a little soul in the mix. Excellent CD.

DJ **Entitee** (Mixed CD)
"BlueBerryMix" Vol. 1 (www.entitee.com)

This one is a limited pressing only CD, but well worth the review. Entitee continues to impress and amaze with his intelligent selection of up front drum & bass stormers, to hip-hop, to funky smooth classics. The CD starts with a smooth down tempo mix of Future Prophecies laced with an Outkast acapella, but it doesn't take long before the damage ensues and Entitee has the energy up and runnin'.

From start to finish, this CD has a great variety in tune selection and excellently mixed to boot. Standout tracks on this CD for me were the "No Escape Remix" by Bishop, "Superstitious" by Q Project, "Mystical Dub" by Mist:I:Cal, and the "2 of Us Remix" by Photek. All in all, a great mixed CD by an up and coming talented DJ. Also check his website for a great photograph display of the local drum & bass scene in Northern California.



DEK07

Get your drum and bass fix on the "Insomniac Jungle Show" every Wednesday night from 8-10pm

Social Evolution Through Attrition, a plea for sanity

by Donkey Flybye

Before I begin this article I want to remind the reader that this is one man's opinion and does not in any way reflect the opinion of the staff or management of KDVS or the University of California at Davis. If you hate what you read here, try to remember that the best reflection of freedom in a society is the freedom to voice an unpopular opinion.

The lucky few of you who have read my articles will notice something different about this one. This one will not be a humorous foray into the mistreatment of my fellow renters and myself at the hands of the landlords of Davis. I won't even begin to tell you about the adventures my wife and I have had in our rotting eight hundred dollar a month madhouse apartment until next issue.

This article is a deadly serious look at the social ramifications of a few horrible events. One hit the Bay Area papers just a few days ago. It was a headline story there but only a fifth page story in the Davis Enterprise, an issue where the most of the front page was taken up by the closing of the Davis Ralphs Market and MTV's decision to film a Davis sorority for a reality based program.

The headline story of that issue was about Nikolay Soltys, a twenty-six year old Sacramento resident and Ukrainian immigrant who was accused of murdering six of his relatives and allegedly hung himself in jail. Two of those murdered were his wife and his three-year-old son. He and his family had been tracked by a Sacramento County social service agency before he apparently went berserk and killed his family. This was an important story; it was an example of humanity at it's worst. When a father murders his own wife and son you can almost smell the madness.

This brings us to our next tragedy, the death by malnutrition and neglect of a nineteen-month-old Marin County infant. The infant lived with it's father, Winnfred Everett Wright, and it's twelve siblings by its father and four women. The other children, aged eight months to fourteen years,

had to be treated for conditions ranging from malnutrition to rickets.

Wright was an interesting fellow. San Francisco police reports stated that in 1993 he threatened to kill a neighbor who complained to them that he was neglecting his children. Apparently nothing was done. Nothing was done in 1990 when Wright's three-month-old daughter by a woman who had since left the group died. This was quite odd because the dead child was kept at home for three days before any authorities were contacted. Under the circumstances one wonders if that could have been because no one checked on the child for over three days.

The system failed these children once more when a neighbor called the counties Child Protective Services out of concern for a baby she heard crying in Wright's home. CPS in the area apparently felt there was insufficient reason to investigate. With this man's history, that is amazing. This child should be alive today. At least all of the adults that shared this bizarre life have been charged with second-degree murder and/or involuntary manslaughter.

Let us move along to our last tragedy, the drowning of five Texas children by their mother, Andrea Yates. This crime was truly horrific, the mother called the police after she killed her children one by one. When she let the police in she simply stated "I just killed my kids." She called her husband at work and said, "I finally did it." Andrea had a history of psychiatric problems that seemed triggered by postpartum depression. She had been treated for postpartum psychosis after the birth of her fourth child with prescriptions ranging from powerful anti-psychotics like Wellbutrin and Haldol to antidepressants like Effexor and Remeron. She had been released from a ten-day stay in a mental hospital just one month before this event. Her mother-in-law said that she felt Andrea was released too soon.

What is the link in all these horrible tragedies? In each case the people who our society trusts to protect

these children failed to do so. The doctors, the social workers. In each case something went terribly wrong. Why? In my opinion it is because all our social systems are overwhelmed with the sheer flood of people they must deal with. We have little room in our hospitals, we have far too many children for the agencies intrusted with their protection. In the case of Wright, social services should have removed those children from that environment long ago. In the case of Soltys, even his local grocer knew "There was something wrong with him." In the case of Yates, a woman who was recently released from a mental hospital and on powerful psychiatric drugs was allowed by her doctors to go home and care for five children alone.

What will end this madness? Look at the root cause in each case and make your own conclusions. In my opinion we are failing as a society. We are in serious danger of losing everything we care about because of our total inability to control our population. I fear that things like these will become more and more common, things like these and worse. If you fail to see any connection between any of this and overpopulation, read this again in twenty years and you might change your mind.

What can you do to make things better? Think very long and very seriously before you decide to have children. Don't do it out of social or family pressure or because it is 'what is done.' Don't have them accidentally like half of the births in the U.S. If you do decide to have them, raise them only out of devotion and love and even then only if you can support them in a stable environment and give them a good start in life. Don't have them without understanding that your entire life should be lived for their well being. Having a child is your decision, not their decision. Thanks for listening.

Listen to 'Some Things A Gorilla Can Do'

Bringing you the finest in Noise related products every Friday Evening at ten.

OVERPOPULATION FUN FACTS!

One tenth of all the people who have ever lived are alive today.

Global average births are now 2.7 per woman, down from 5 in the early 1950s

The richest 20 percent of humanity consumes 86 percent of all goods and services, while the poorest fifth consumes just 1.3 percent.

The world is adding about 78 million more people every year, the population of France, Greece and Sweden combined, or equivalent to a city the size of San Francisco every three days.

In the basement the Hives sit in cool composure only moments after having the normally unimpressible audience of San Francisco eating out of the palm of their hands. Pelle, Vigilante & Nicholas square up against me with a smile on their faces and a twinkle in their eyes that says, we own the world. Surely with a sledgehammer barrage of questions I could get through the bronze statue image and show you all a glimpse of the delicate framework that every person cannot hide. Ladies and gentlemen, I will strip the emperors robes from the Hives and leave them exposed for all to glance upon.

M-What other medical conditions have you ever had besides the hives?

P-Most of them...

V-We've had them all.

M-Any that were particularly fun, or maybe unsettling?

P-Most of them aren't that fun. I had pneumonia a couple of times. Vigilante had something called belt rust(?) in Sweden.

V-You get a belt, a red stripe on your side.

P-It grows around you, and if it connects, you're supposed to die. Do you have that around here?

M-I've never heard of the red strip on your side. Is it still there?

P-No. It grows around your stomach and if the red stripe meets you die. We've had a lot of weird ones.

M-What is the best way for a woman to get the Hives attention?

N-Women already get my attention.

M- So just being alive?

P-Talking to us always does the trick, just saying "Hey!"

M-If the Hives had "le bombe nucleaire" what would your demands be to not

N-I think it's 24 years.

M-OK so we can get back to you. We can assume what percent of crime in Fagersta is caused by you guys?

P-Well we mostly do our crimes on the road because in Fagersta people know who we are.

M-Just watch the tour bus, and that's the line of crime as you go down the tour route?

P-Yeah, crime spreads where ever we go with our rock assault vehicle.

M-If you had an animal mascot, what would it be?

P-What's the most dangerous animal you know?

V-Probably a great white shark.

P-That'd be hard to have in the bus though.

N-I'd probably choose the elephant if I could have a functional trunk. So that way I could eat and drink.

M-You know they used to execute people with elephants?

N-That way I could play guitar and drink beer at the same time.

P-The most dangerous animal in the world in the hippo, that's what kills the most people.

M-People underestimate it...

P-It's true they walk away from the watering hole for days, and when they run back they kill everything in their path. Because they don't know they're thirsty until they're really thirsty. That's the animal that kills the most people.

M-But that wouldn't be the animal of choice for the Hives?

V-It's too big to fit in the van.

P-We'd have to have a cobra that spits, it'd be really deadly but small.

an interview with

use it?

P-Papa needs a new pair of shoes, so I guess we'd use it to get a pair of shoes.

V-We would use it.

P-We would drop it when we get bored. We have a saying in our band that it's fun when something happens. That's what we've found out, its good when something happens. When nothing happens it's bad, anything that happens is good.

M-If you couldn't play furious punk rock and roll, what would you play?

P-Furious rock and roll.

M-Only that, nothing else? If you get old and can't jump around anymore?

P-I'd buy a horse.

M-Does that mean you become a cowboy then? Play country music?

P-Not really, not that kind of horse. Like a slower one, a big strong one.

N-I could do other kinds of music, it's just that this is comfortable now.

M-No other interests then?

P-No we have tons of other interests in other styles of music, but we won't do it until we stop doing this. And you probably won't know it us. This is our time in the limelight, this is our 15 minutes of fame. Then we'll fade into obscurity.

M- Go for a different kind of crowd?

P-No crowd, just music. This is the time for crowds. Then we'll do the music without the crowds. We'll do country or anything. I don't know, it's a hard situation to put yourself into.

(Sensing control slipping from the band as I work my cast iron crowbar into the cracks of the great wall of Hives, Chris enters to reestablish control through moral support.)

M-If there was a movie about the Hives, what kind of movie would it be?

P-Action obviously. Lots of bombs going off everywhere. 180 minutes of explosions. No it's be a short film, 30 minutes of explosions.

M-What actors or actresses would be in it?

V-It would be Clint Eastwood blowing stuff up.

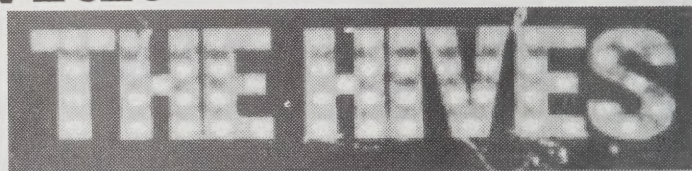
P-It would be Clint Eastwood blowing stuff up on stage for half an hour and then leaving the stage and saying, "Thank you I am The Hives."

M-Keeping with Clint Eastwood, have you ever had any run ins with the law?

P-We've had a few. Not for playing music, for other stuff. But if we say it now, people might arrest us in reverse. They stop investigation crimes after a couple of years, so we have to wait until that happens.

M- Put some distance between it?

P-We have to wait a few years. Because in Sweden a crime is only investigated for 10 years.



by Martin

(Pelle begins to talk to Nick in Swedish)

N-Oh, we're supposed to have an animal?

P-He thought he was going to be an elephant.

N-I thought I was going to have a mask on.

M-What are your food pet peeves?

N-We just discovered Greek food. We don't like German food, sauerkraut. Most traditional food is pretty bad.

P-Scottish food is pretty bad. What makes me the most angry is if I'm really hungry and the only kind of food is All You Can Eat.

M-If you had a time machine, what time would you go back to and where would you play?

P-We would go back and support a band we like so that we can watch them when we are done. A band like MC5, or maybe Elvis.

M-You don't think you'd go back in time to like the French Revolution or something?

P-People would totally not get that during the French Revolution. Seriously, we would be guillotined because we look so aristocratic. "What is this new thing that the aristocrats are doing?" and then they'd execute us. We don't want to be executed, we want to play with good bands.

M-Describe a typical Hives practice.

P-We play music until we fall over. Then we stand up and play music until we fall over again.

M- How long does that usually take?

P- 45 minutes. We think about what we are going to do for like 4 hours. We play for about 30 minutes, and then we think about what we did for 4 hours.

M- So a half hour practice takes 8 hours?

P-Yeah, because we have to really think about what we're doing, we've got to map out everything in advance. Then we just play until we fall over. Then we do it again until we fall over.

the rest of an interview with THE HIVES

M-Can you reveal a deep dark Hives secret?

P-Its this guy named Rand Fitzsimmons who writes the songs and is chief in command of the Hives. We get a question every day about who he is, but we're not about to tell you that one. A deep dark secret. Hmmm...

(At this moment, in which I had the Hives vulnerable in the palm of my hands, someone comes in and demands we come out and have some champagne. Mike Lavella deep in his quest to always entertain and never miss a moment to ham it up, begins to do an uncanny impression of Jello Biafra. This of course sets off a silent alarm, Jello descends into the Great American to lecture the Hives on microbrews and the god awfulness of Red Dog: "They still make this stuff!" with a look on his face like he had just taken a swig from a bottle of lung cheese.)

M- Returning to the illegal side of things, if we all take a trip to the black market, what are you guys getting?

P-I never fired a machine gun, and I always wanted to. I was going to do it if we got to Las Vegas. I'd probably get a machine gun, that'd be fun. What else? I don't know, most things I want are completely legal, so probably just a machine gun. Not drugs or anything. (Turns and speak in Swedish to Nicholas) A bazooka! What else do they have? It's all drugs and weapons isn't it?

M-I think you can buy children, people, body parts...

P-We can make our own children. I need a new shoulder actually.

M-An extra liver in case the one you have is shot in 5 years?

P-Ah, yeah yeah. I could get that.

M-What woman gave you your first adolescent erection?

P-Adolescent erection, what woman? I have no idea.

N-Pretty much being an adolescent gave you your first erection. You walk around for like 3 years with a hard on.

P-Probably some woman on TV. It's hard to remember. How old of an adolescent?

M-Teenager, pre-teen...

P-Probably Samatha Fox or something. It was probably some presenter woman on TV.

M-The Hives are declaring New World Order, what is the first thing that you change?

P-Get rid of bad music once and for all. Just good music, it will be like a fascist state with all good music. I would rather have a fair dictator than a fake democracy though. So we'd just decide everything and be fair to people. People wouldn't have to bother voting, we'd just decide for them. They'd be happy with that because we are smart enough people.

(at this point the interview takes a flopped turn to internet porn, we'll forget about that and keep things clean for the kiddies. Somehow I missed the most important confession of the Hives where Chris admits to being a mass murderer. I frantically review the tape over and over, each time closely listening and trying to decipher their Swedish tongue. I even hired a translator, a one eyed black man by the name of Art, but apparently everything that fell useless on my ears was only a stream of obscenities or a request for malt liquor.)

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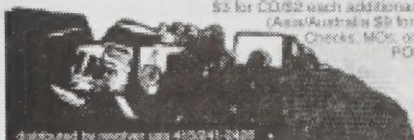


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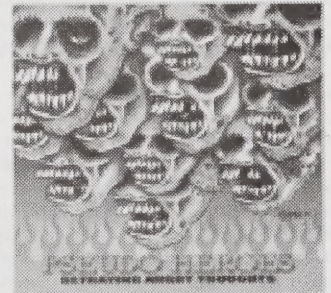
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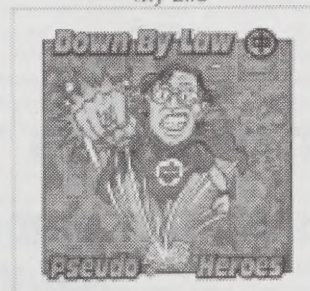
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BUMBERSHOOT:

seattle's summer ending music festival—
—and why you should care about it.

Duncan Strauss

Spring quarter is often an immensely important time for making crucial decisions and plans—not the least of which, of course, is planning a first-rate vacation adventure for this Summer.

I recognize there are people who may rank that as a somewhat lower priority than finishing their degree, preparing for grad school, lining up a summer internship, officially launching their career, and other so-called “major transition issues” that some deem important this time of year.

Hey, that’s up to them.

Me? Hell, I’m just weighing in with a pretty solid suggestion of a little getaway that I’m virtually guaranteeing will be a huge highlight of the summer for any music lover. And one of the best parts of this notion is that it shouldn’t be seen at all as mutually exclusive with the activities of the more academic or employment-minded geeks alluded to above.

“Cause we’re talking Labor Day Weekend here, and specifically we’re talking Bumbershoot, the singularly stellar and absolutely amazing music and arts festival held annually in Seattle on that weekend.

Yeah, yeah—I know: There are plenty of music festivals around. But it’s not like I’m saying, “Hey go check out some event you’ve never heard of in, like, New Hampshire.” It’s in Seattle, for Christ’s sake. A measly 750 miles from Davis.

And more importantly, if not persuasively, lemme put it this way: What KDVS is to radio stations, Bumbershoot is to music festivals. I’m not exactly sure what I mean by that, but I’m pretty sure it’s an apt comparison. So just go with me on this. And having attended my first Bumbershoot over a decade ago, I do I think you’ll find areas of overlap in parts of the following guide, which carries the unimaginative working title “17 Things You Oughta Know About Bumbershoot.”

(1) The first festival was held in 1971. So, like KDVS, it’s been around 30-plus years. But both the station in Davis and the event in Seattle remain similarly peppy, progressive forces. Indeed, reflecting a widely-held view, Seattle alternative weekly *The Rocket* assured its readers “Bumbershoot may be over 30, but it’s okay to trust it.”

(2) “Bumbershoot” is an informal term for umbrella, an indispensable item for all those residing in an area where the annual rainfall is measured in craploads. Now that may not be the precise meteorological term, but it does rain an awful lot in Seattle. Less obviously—so much less obviously that I wouldn’t know this if Bumbershoot propaganda didn’t spell it out—as the event has evolved and broadened over the years, the word also seems intended to suggest the festival is an umbrella under which various styles of music and other creative disciplines are presented. (More on that shortly.)

(3) Bumbershoot is located in the Seattle Center, the 70-acre parcel of land where the 1962 World’s Fair was held. So, not only are the festival grounds incredibly user-friendly—once you’re at the Center, all indoor and outdoor venues, eateries, beer gardens (did someone say beer gardens?) and other facilities are an easy walk—they also include the old, famous Space Needle and the new, less-famous Experimental Music Project. Designed by Frank Gehry, the EMP is Microsoft co-founder Paul Allen’s sprawling I-Love-Music-And-I-Have-Millions-Of-Dollars-To-Prove-It museum/interactive extravaganza/performance space combo. It’s a very cool place, and Bumbershoot now uses the EMP’s Sky Church as one of its venues.

(4) If you love music, you’ll absolutely adore Bumbershoot. Some would argue that, as with listening to KDVS, the more catholic your tastes, the greater and richer rewards the experience can provide. I definitely subscribe to that theory, so like tuning in across the hours and categories of KDVS programming, going to Bumbershoot is akin to attending the ultimate music buffet: From noon ‘til 11p.m. or so, more than a dozen stages are presenting musical acts over the four days (Friday thru Monday) of Labor Day Weekend. So, obviously, this ain’t merely dozens of bands and artists—it’s hundreds. The downside of this, if there is one, is that music buffs who are true generalists often find themselves scrambling from stage to stage to try catching

everything that seems appealing. Or...making hard choices when two great acts are scheduled to perform at overlapping time slots.

(5) Racing from stage to stage in hopes of seeing everything possible is a common mistake of the Bumbershoot rookie—like overeating at a fabulous brunch buffet and feeling crummy the rest of the day—but it’s a lesson that many need to learn first-hand, and one that’s entirely understandable. Once you understand you can’t see everything that grabs your fancy, and relax a bit, the best move is to study the always-excellent program and decide just which artists you feel are true “must-sees.” Then you’re truly on track to be thrilled by all the great music you are seeing, but at a more casual pace that enables you to enjoy the performances, versus stressing about those you’re missing. Plus, half the fun of the festival is being open to checking out unfamiliar artists, and inevitably “discovering” at least a handful of fab new favorites. Besides once you go, you’ll probably be bitten by the Bumbershoot bug, which means you’ll likely return the next year. And the next...which means there’s plenty of wonderful music in your future, no reason to dash right now, every reason to chill and savor.

(6) The music fan who’s more of a specialist will find paradise too, but without the initial struggle that hampers the generalist. You like electronica? Proceed directly to Electro-Deck, a stage devoted to it all day, all weekend, capped by a DJ/MC competition on Monday evening. More of a blues fan? You’ll want to park at the—you guessed it—Blues Stage, especially if you like your traditional blues artists interspersed with acts more affiliated with country, or rockabilly, or zydeco, or other wildcards (ranging, last year, from a local gospel choir to Neko Case.) Are you more partial to Jamaican riddims, East and West African beats, Cuban dance music and all kinds of other cavernous grooves? Then one of your main destinations will no doubt be The Rhythm Stage, though you can often find groups who also fit that description holding forth on the Bumbrella Stage.

(7) If you’re starting to think one of the things that distinguishes Bumbershoot is breathtaking breadth—at any given venue, much less at the festival overall—you’re reading the message loud and clear. Hell, at the Mainstage—basically, a gigantic stadium—you’d figure this place surely must be the domain of the commercially muscular mainstream bands, and as some of the acts step onstage—last year including The Black Crowes and Cake—your initial hunch seems borne out. But in characteristically turning those expectations sideways, last year’s stadium line-up also included Meshell Ndegeocello, Loretta Lynn, and King Sunny Ade, none of whom, last time I checked, are exactly in heavy rotation on classic rock radio or MTV.

(8) On the opposite end of the venue spectrum, there’s the relatively tiny Northwest Court Stage, generally featuring solo-acoustic performers, folkies, wayward rockers and others. One of last year’s standouts was KDVS fave and Austin artist savant Daniel Johnston, who while reading all lyrics out of a binder, gave a thoroughly enchanting performance and received a thunderous response. However, he was hard-pressed to deliver an encore because, he explained, he’d run out of binder pages.

(9) Among the notable acts Bumbershoot has presented are a reunion of monumentally influential alt-rock forebears Big Star, legendary ninety-something Cuban clarinetist Compay Segundo, a high-profile show by local indie-pop powerhouse Death Cab For Cutie, a rip-snorting performance by former James Brown sideman/saxophonist extraordinaire Maceo Parker and a rare West Coast appearance by prolific critic’s darling Magnetic Fields—and these all happened the same year! That year would be 2000.

(10) Obviously, I could go on about the music. Well, obviously, I have. But you should get a load of all the non-music programming Bumbershoot also offers: There’s a whole literary program wherein various authors—ranging, say, from a semi-local luminary like Tom Robbins to self-proclaimed wunderkind Dave Eggers—read or discuss their work, get interviewed or participate in panel chats about books, trends and other topics...A sweeping array of visual arts exhibits on display...A film festival that’s big on movies (more than 100),

yet small on running time (all flicks clock in under 30 minutes)...A comedy stage presenting some of the brightest, freshest young comics around—including writer, actor and co-creator/star of HBO's *Mr. Show David Cross*, who was bitten by the Bumbershoot bug five or six years ago, and has since become a festival fixture, performing comedy and otherwise checking out a bunch of bands. Et cetera...

(11) Gee, with all this fabulous stuff to hear, read, watch, dance to and otherwise enjoy, folks must work up a mighty hunger. No kidding. And while some Bumbershoot-goers address that hunger by bringing their own eats, there's an eye-popping assortment of reasonably-priced great grub available at several clusters of food stands—African, Thai, Greek, Mexican, pizza, paella, salmon, dogs, burgers, roasted cashews, roasted corn, ice cream, shortcake & zillion other choices.

(12) As you'll find at many other music/arts festivals, there's a bevy of booths selling clothing, jewelry, art, photographs, crafts, hats, toys, musical instruments, et al.

In contrast to the set-up at many other festivals, there's little or no schlock here—the quality of this stuff is generally top-notch. Similarly, the official Bumbershoot merchandise is typically well-designed, well-made, excellent, and no one's ever hassling you with the hard sell.

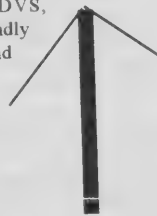
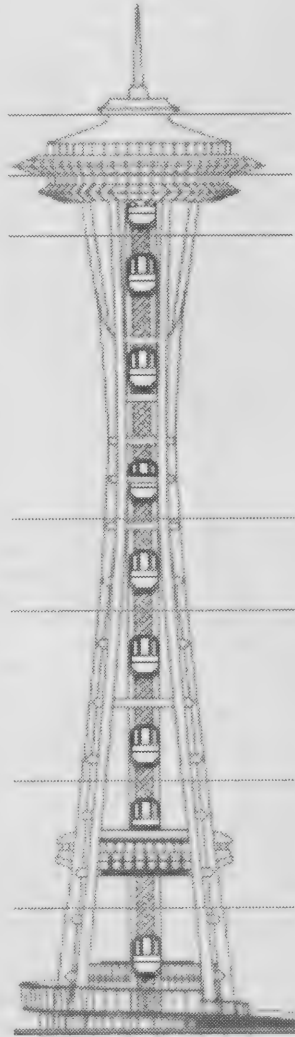
(13) So, given what an awesome, multi-faceted bonanza Bumbershoot is, you're probably figuring each day's admission must cost upwards of, what, 40-50 bucks? Lower. 30 bucks? Lower. 20 bucks? Nope—last year's advance purchase price was \$12 per day, with a two-day pass costing \$22 and a four-day going for \$40. I'm not too hot at math, but I think that works out to roughly \$10 a day.

(14) I know what some of you are thinking: "This all sounds great, but this Summer, I'm looking for a family trip, something fun and fulfilling for the kids." Well, Bumbershoot has you covered there, too. First, children under 12 get in free with a paying adult. Second, there's a stage exclusively devoted to family attractions: international circuses, puppet shows, parades, etc. Third, there's a whole, separate area that provides ongoing "hands-on" activities for youngsters, from several stations to create art or jewelry or musical instruments, to an enormous Lego play area, to workshops where the whippersnappers can learn, say, traditional Chinese dance.

(15) Ready to go? I mean, what's not to like? For my money, the ticket price is one of the best deals around—and for your money, too. Still, anyone drawn by this Bumbershoot primer but anticipating cash flow problems in late August may want to keep this in mind: Like KDVS, Bumbershoot is largely staffed by a team of smart, friendly volunteers who do wonderful work on a great event, and get onto the grounds for free.

(16) The initial band bookings aren't revealed until late Spring, while the complete line-up usually isn't usually announced 'til mid-July. But for these and other details—and, later, to buy tickets—head to www.bumbershoot.com.

(17) See you there.



ASTROLOGY FROM THE EARLIEST TIMES - POLITICAL AND SOCIAL EVENTS

PREPARED BY MICHAEL MERCURY

4000 BCE

The Mesopotamian civilization began around 4000 BCE with the first Sumerian city-states.

Sumerians settle on the site of Babylon between the Tigris and Euphrates Rivers. This is where Iraq is today.

End of Paleolithic period along Mediterranean coast.

Babylonian influence predominant in Mediterranean regions of Asia from 4000-2000 BCE

3500-3000 BCE

The culmination of the Sumerian civilization is reached. King Menes unites the upper and lower parts of Egypt.

Potter's wheel used in Mesopotamia.

Economy of Sumerian cities is based on agriculture and husbandry

Height of Sumerian civilization.

Megalithic sites on Malta 3500 BCE

Neolithic period in Western Europe 3500-1700 BCE

King Menes the fighter unites Upper and Lower Egypt 1st and 2nd

Dynasties in Egypt Archaic period to 2800 BCE

3000-2500 BCE

Semitic tribes occupy Assyria in northern part of the plain of Shinar and Akkad.

Old Kingdom of Egypt, 3rd to 6th dynasty 2815-2294 BCE

Beginning of early dynastic period of Mesopotamia. 2350 BCE

Gilgamesh, legendary king of Uruk 2750 BCE

Mis-anni-padda king of Ur, first recorded ruler in Mesopotamia.

The Phoenicians settle on Syrian Coast. There are Neolithic settlements in Crete.

This is the time of Gilgamesh, legendary King of Uruk.

Sumerian cuneiform writing reduces pictographs still in use to about 550 BCE

Pharaoh, the god-king in Egypt.

2500-2000 BCE

Palestine is settled by the nomads (Aramean and Semitic)

Sargon of Akkad conquered the Sumerians and sets up his empire in Mesopotamia. The Middle Kingdom of Egypt begins. Abraham of the Bible leaves Ur and moves to Palestine area.

Script changes from Sumerian style (horizontal, left to right) to Semitic style (vertical, right to left)

Epic poetry in Babylonia

2000-1500 BCE

Marduk, God worshipped in Babylon. Hammurabi, King of Babylon reunited the Indo European tribes. Hammurabi's Code of Five hundred laws contained guidelines for medical practices, surgery, criminal justice and line of inheritances.

"Egyptian Book of the Dead" contained religious documents.

Egyptians controlled Crete and the Aegean Islands.

Then there is the Decline of Babylonian Empire under Hammurabi's son Samsuiluna.

First Egyptian tomb built in the Valley of the Kings by Thutmose I.

Phoenicians became shipbuilders and foster a major trading power.

Phonetics emerges as the precursor to the Greek Alphabet.

A common written language was necessary for trading.

Egyptians used an alphabet of twenty-four signs.

Decimal system developed in Crete.

Indo-Europeans migrate into Aegean area.

Hebrew patriarchs migrated from Mesopotamia to Canaan.

The Indo-European and Pre-Hellenic Mediterranean religions come together. 1600 BCE

1500-1000 BCE

Memphis replaces Thebes as the Egyptian capital.

Corinth is founded.

Moses receives the Ten Commandments on Mount Sinai.

Mathematics develops rapidly in China.

Nebuchadnezzar rules 1143-1123 BCE

Israelites, led by Moses, leave Egypt and move to Canaan.

Troy is destroyed during the Trojan War 1193 BCE

Abolition of Monarchy in Athens.

CNEBP SEATTLE GRAPHIC

SENIOR MERCURY CONTINUED

Medon becomes the first archon.

1000-900 BCE

Phoenicians established settlements in the western Mediterranean. Become the driving force in the shipping trade.

Early books of the Bible Old Testament are written.

Homer's "Iliad and Odyssey" is written.

David unites the Kingdom of Israel.

Solomon built the Temple in Jerusalem

Beginning of songs, sacred scripture Song of Deborah, Song of Songs.

Chaldeans use water-filled cube for measuring time, weight, and length.

Division of Hebrew Kingdom into Israel and Judah 933 BCE

King Solomon dies 933 BCE Succeeded by his son Rehoboam I as king of Judah and by Jeroboam I as king of Israel 907 BCE

900-800 BCE

Age of Prophets in Israel (Amos, Hosea, Isaiah).

Dorians conquer of Corinth.

First Olympic Games.

Phoenicians settle in Cyprus.

Beginning of verified Chin. Historical chronology 841 BCE

800-700 BCE

Greeks settle on coast of Spain.

Etruscans move into Italy.

Etruscans use hand cranks.

Rome Founded 753 BCE

Greeks colonize Sicily.

Earliest records of music.

Spoked wheels and horseshoes in use in Europe.

700-600 BCE

Babylon rebellion against the rule of Assyrians.

Second Babylonian Empire rises up.

Assyria destroys the Second Empire.

The Euphrates River is diverted to destroy Babylon by flooding.

Second Messenian war

Medes, Babylonians, and Scythians destroy Nineveh: end of Assyrian Empire, which is divided among its conquerors.

Nebuchadnezzar II makes Judah tributary: beginning of Babylonian Captivity.

Nebuchadnezzar II defeats Egyptian army under Necho II.

600-500 BCE

Nebuchadnezzar II burns Jerusalem 581 BCE

Sappho writes Greek Lyrical poetry 580 BCE

Persians conquer Babylon 539 BCE

Peristratus, the Tyrant, overthrows the government of Athens. He introduced music and theater. The arts begin to flourish.

A Greek slave wrote Aesop's Fables.

Theater built at Delphi.

500-300 BCE

Persian Wars begin 499 BCE

Delian League of Greek States formed 478 BCE

Athenian ascendancy begins.

Socrates is born 469 BCE

Herodotus is born 485 BCE considered the "Father of History."

Anaxagoras, develops the concept of the Universal Mind, (NOUS) 460 BCE

Sophist philosophers emerge 450 BCE

Parthenon is built 447 BCE

Democritus develops the concept of "atomism" 430 BCE

Elgin Marbles crafted for the Parthenon

Hippocrates lays the foundation of ancient medicine. 410 BCE

Trial and execution of Socrates. 399 BCE

Plato founded the Academy 387 BCE

Heraclides teaches heliocentricity 350 BCE

Death of Plato 347 BCE

Aristotle tutors Alexander 342 BCE (to become Alexander the Great)

Philip II conquers Greece 338 BCE

Aristotle established Lyceum in Athens 335 BCE

Alexandria established in Egypt 331 BCE

Death of Alexander 323 BCE

Death of Aristotle 322 BCE

Zenith of Alexandria as the center of Hellenistic culture. 300-100 BCE

1-500 CE

Baptism of Jesus Christ 12 CE

Probable date of crucifixion of Jesus Christ 30 CE

St. Paul sets out on his missionary travels 45 CE

Augustus 14 CE succeeded as emperor by Tiberius -37 CE

Tiberius retires to Capri leaving Rome in charge of Sejanus, prefect of the Praetorian Guard.

Roman invasion of Britain 43 CE

Nero has wife Octavia killed and marries Popaea Sabina 62 CE

Nero commits suicide 68 CE

Titus Emperor 79-81 CE

Emperor Hadrian 117-138 CE

Romans defeated in Scotland retire to Hadrian's Wall 180 CE

Roman citizenship given to every freeborn subject in Empire 212 CE

Euclid's "Elements" codify classical geometry 295 CE

First contacts of the Romans with Greek medicine through prisoners of war. 265 CE

Hebrew Bible translated into Greek 250 CE

Archimedes develops classical mechanics and mathematics. 240

Apollonius advances astronomy and geometry 220 CE

Greece conquered by Rome 146 CE

End of the history of Babylon. 275 CE The Babylonians reestablished in the new city of Seleucia.

The first Punic War. 264-241 CE

The flowering of Maya city civilization in southern Mexico 470 CE

The end of the Western Roman Empire 476 CE

The founding of the Kingdom of Sussex 477 CE

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Michael Mercury is heard on KDVS 90.3 FM on Tuesday's from

noon to 2:30 PM. "The Center of the Universe" is an Astrological

call-in talk show. On Sunday nights from Midnight to 3 PM on

KXOA 93.7 FM E-mail mercury@cal.net - Voice mail (916) 834-4321

EFFICIENCY

DEAD SHOES
THE STORAGE OF HUMANITY
PEOPLE IN BOXES
IN A ROW
STACKED NEATLY
SHUFFLED RUFFLED IN ORDER
EACH BURSTING IN FLIGHTY
DIFFERNITUDE
CONTAINED WITH SKIN WRAPPINGS

FORCES OF INCLINATION
CATALYST TO JOINT TWITCHES
FLIP LIGAMENTS TO MOTION
IN APPARENT NECESSARILY

TAUT SHOULDER BLADES
UNIFORM HEAD NECK SPINE ROD
QUIZZICAL TINTCH IN EAR PERK
BODY PARTS SCATTERY IN MOTION
HELD TOGETHER BY NEURAL FIBER
AND TERROR

WALKING STICKLY LEGS
BENT AT KNEES
DETERMINED
OUT TO STREETS
HUDDLE, SHUFFLE IN CIRCULAR MOTIVE
SHUDDER IN WIND
GATHER BACK TO WARMTH
BACK TO BOXES
STACKED TIDY BOXES

THIS WAS WRITTEN BY SONDRÄ, WHO HAS A SHOW EVERY SUNDAY
FROM 4PM-7PM. PRIMARILY NOISE, EXPERIMENTAL AND SCUMMY
DIRGE AND HARSH INSTRUMENTS AND MOLEY SILENCES AND SWIRLINGS,
AND ATONAL POP SONGS. AND CHECK OUT THE EXPERIMENTAL WEB
PAGE AT WWW.KDVS.ORG/EXP/EXPFUN!.HTML

Rex in Oakland
By Andy Jones

In my last town parents read to their children
From cheery oversized picture books
Where all the animals are culturally
Progressive: when the hungry fox and hen
Meet, they exchange clever rhymes. No one gets cooked.
Each menagerie is a pep rally!
When I'd walk my dog, it was no wonder, then,
That well-read kids and mock-worried moms overtook
Us with full-armed unfrightened hugs. We dallied.

Our new city is bleak. Scattered children
Rush from school to home skirting the looks
From hangers-out, wanderers in the alleys,
Heavy with dread, they are the "next of kin."
Who knew I would feed their fears when I took
Rex out for air? You'd think my border collie
Was a rabid mastiff, fiery dragon,
Axe wielding escapee who walked on hooks,
Or swarm of Africanized honeybees.

Women here won't handle cash: the men wield guns.
The children who saw my Rex and shook
(And fled) keep pit bulls for security,
Snarling and gnashing, and barely penned
By barbed fences. The parents stick out no necks,
And the childhood life insurance policies
Offer no hope. From my stoop I can
See that even the Y is closed, and look
At the boarded up marble of our library!

Of course, urban renewal begins at home.
A "transitional neighborhood" will succumb to crooks
Only if we refuse to walk their alleys,
Or give up on these anxious denizens,
Most hungry for contact, teachers, coaches, books,
And those willing to expand their families.
Eventually enough games of fetch brought children
Out to stare at the new neighbor. I'd read Rex books,
Make him dance and howl with me. They dallied.

Fuck yeah.
With this kiss,
Inhale.
My lungs burst

With this kiss
My pupils dilate.
My lungs burst.
Pass it on.

My pupils dilate.
Hit it again?
Pass it on.
Breathe.

Hit it again.
I insist
Breathe-
Well if you insist.

I insist
Fire warms the howl-
Well if you insist.
Pull the slide.

Fire warms the howl-
Deep and hot.
Pull the slide.
Hold it, hold it.

Deep and hot.
(Swell rip)
Hold it, hold it.
Exhale.

Swell rip.
Inhale.
Exhale
Fuck yeah.

-Sarah Seward

Asked at Primo's Swiss Club: How do you like to spend your money?



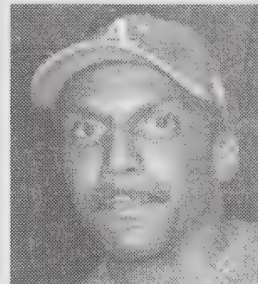
Ingrid (prostitute): On my children.



Barbara (heir of the Swiss Club): First on my son, then my music.



Brandy (student in the school of Martha Stuart): On tie-dyes, I like to buy a lot of tie-dyes.



Benny (ticket salesman): What would you like to do with it?



Otis (big daddy fuck up): Quietly. When I do spend, I don't want a lot of people to know. I like to be incognito.

Spontaneous Combustion

Spontaneous Combustion

No, really I think we should talk about this now, when my eyes are burning...whats on your mind? You think maybe my songs are too depressing, if I hear that one more time! Look, go to the mall, look around, there is some scary shit out there.....its not ALL my fault...you know, if I tell you that theres a paper out there called THE NEW AMERICAN WAY and the Headline Screams THE DANGER of SAFE SCHOOLS along with THE DANGER of DIVERSITY in our schools, why what can we expect next?? Soon everyone will not be exactly alike in our Matrix ???ooh wee ooh weee you want me to get up here and be light hearted about which subjects exactly??? Fundamentalists defined- people who stay under their rocks like centipedes and should think about staying there FOREVER

Free Association

Waiting for justice, waiting for Martin Luther King Day to raise up from the dead, raise up my hand and wave it in the air
Waiting for someone to call on me.....WHAT WOULD I SAY?

I like writing my feelings down on paper and looking at them

I feel them staring blankly back at me right now

I don't know what I want usually only what I don't want...I am overly critical or so I have been told especially when Mercury is in retrograde, whatever that means HA HA HA HA!!! **Crazed laughter and Hysteria Wysteria Plumeria Honolulu North Shore colors and sand beach glass**

Alice Anne Parker, the psychic workshops, the astrological readings...the skulls decorating your house with little party hats on them I wonder what you are doing right now, no one ever wanted me to love you but I did. You were suspect, charging people for their fears and dream analysis, taking advantage of their vulnerable underbellie but You were funny and intelligent and enjoyed decorating and making day to day things fun for Alexander, simple things like twinkly christmas lights in the middle of July, dressing up your labrador in a princess costume and painting her doggy nails with your own Revlon shades of HOT PINK and green and glittery sky blue for Alexanders nails too while he was in the hospital dying and none of us knew what to say while we shuffled around in his sterile hospital room the only color left in his body was his painted nails. No one should have to watch their friends die and turn green while we wait for the nurse to cover you up and tell us to go home. Go home Alexander and be with your lotus flowers. Your sweet smelling paka lolo and your Tibetan chants. Go home to the typewriter and send me a poem. I can see you now so clearly your little poindexter glasses and effin features. You made me laugh at myself. I miss you.

I made all kinds of promises to you and to me while you were unconscious, promising to fight AIDS and work for peace and justice with the rest of the Queens and Jesters you were leaving behind. I wanted to help publish your play, the one you said made you famous in Japan, you used to laugh at the idea of being a celebrity somewhere else but never at home, THANK GOD...you'd say "couldn't handle it, people coming up to me in restaurants and bothering me when Im eating"

I can't get you out of my mind right now as I gear up for another show, another chance at the microphone to change peoples minds about what it means to be GAY. It has obviously been associated with sex forever. So, it conjures up images of leather men in chaps, size 8 in leopard skin or suede right over here, sex sells, sex gets your attention KEEP SEX AWAY FROM THE CHILDREN for God's Sake>>>>they might find out where they came from, the next thing you know, they would be finding out who they are, and what they came for

You don't usually think of drinking ginger ale and playing CANDYLAND with a four year old, she cheats by the way...my lover and I are like so heterosexual anyway, we should be able to collect insurance or something DAMN like give us some extra chance cuz we're so gay we're almost straight HA HA

It's so funny to watch people get that we're not sisters or close friends, no I would NEVER treat my friends this way HA KIDDING !!!

I watch people's faces change when I say it. The words don't just roll off my tongue, that's for sure. Homo SEX ual, Les Bee Ann ISM, I swear, true story, this guy tells me right before I go on the air.....there's some stuff like cuzz words and stuff you cant say on the air, ok? Like don't say anything really gay like don't say Tie Your Dick in a Knot and he LEAVES me in the little studio like Im on the Game Show Holly wood Squares, a shout out to my friend Paul Lynde, Paul Lynde is actually my Dad....he used a donor....van Dyke show or something I, counting down 2, and 3 YOU ARE ON JESSE are these the things you can NOT sing about, you sure as hell cant say them on the RADIO, what might happen?? If we talked about it straight up? Trans Gender, Bi sexual, Cats and Dogs living together TOTAL ANARCHY Masturbation or Cunnilingus, the right to lay down in someone elses definition of wickedness, someone elses definition of laying down

RISE UP LIE DOWN....military ambushes have always been less sneaky and perverted than anything I can create between the sheets with my Lady
Would that be like an erotic story to someone out there?? If I laid down and counted the bodies gone, to just Supidity HA spelled it wrong Jess
My real name isnt Jesse Molina
Im gonna give you three guesses what my real name is
Oscar
Doris
Barney
Heather
Jessalyn
I got so many damn raffle prizes, you guys are gonna get BORED
Let Shelly play by herself
CALL ADRIANS parents
In the beginning let her call people in
With flute?

We've come a long way baby. But its still Queer.
I will go and make you another turkey and cheese sandwich and try not to think too much about who's turn it is, which one of you is the Man?
Im the man baby and I know how much porn is sold on the internet, and I know how many men sweat and fied for my mocha freeze chocolat cafe
Coffee Ground up bodies and teeth and bone for my double decaf latte
The same kind of senselessness that makes souvenir shops on the edges of the Grand Canyon in Sensurround
Little colorful rocks and crystal dug out by slaves too smelley too sick too crazy to sit with you on the train who says that was a long time ago we

Listen.

I'm combining Anne Lamott, W.S. Merwin and Robert Plant

Welcome to the Fringe where we can get away with that cuz we're 90.3 KDVS DAVIS CALIFORNIA

We can say The Pledge of Allegiance and Ozzy Osbourne in a sentence, in the same run on sentence,
Run on Sentence

Listen

With the night falling we are saying thank you
We are stopping from the bridge to bow from the railings
We are running out of the glass rooms
With our mouths full of food to look at the sky
and say thank you we are standing by the water looking out in different directions

back from a series of hospitals back from a mugging
after funerals we are saying thank you
after the news of the dead
whether or not we knew them we are saying thank you
in a culture up to its chin in shame
living in the stench it has chosen
CHEETOS and HAPPY MEALS
we are saying thank you

Climbing up to the top of MichuPicu or Or Mt McKinley or Mount Hood
Shoots, I just feel proud to take the second chair lift of Heavenly
When the snow is falling and your breathing slows

Over telephones we are saying thank you
In doorways and in the backs of cars and in elevators
Remembering wars and the police at the back door
And the beatings on stairs we are saying thank you

In the banks that use us we are saying thank you ENRON, you bring good things to LIFE, is it Real or is it Mmmmm AnthraX or is it vinyl no stick release?? Telly tubby toast or

THE FRINGE

changed seats on the bus? We might have changed buses a couple of times across the country we might have changed to ATM cards and cell phones and buying your ticket on the internet instead of talking to the old man standing up all day to take my 63 dollars at the window of GRAND CENTRAL STATION Its like grand central station in here, in my brain, where is everybody going? Everybody knows this is Nowhere.

Neil Young taught me to sing while depressed, sing while stoned, sing while in physical and emotional pain, sing because you have a voice to Lift, just make sure you have something to say
Make sure you have something to say

plastic war machine?

With the crooks in the office elected by the rich and fashionable
Unchanged we go on saying thank you thank you

With the animals dying around us Our lost feelings
We are saying thank you
With the forests falling faster than the minutes
We are saying thank you

With words going out like the cell of a brain
With the cities growing over us like the earth
We are saying thank you faster and faster
With nobody listening we are saying thank you
We are saying thank you and waving

Dark though it is.

Scary and ridiculous, some say. To think of suing KDVS, Davis California 90.3 for the reckless use of a woman's orgasm the other day. I am here to confirm that it did cause traffic accidents and damage as her sighs and musical sweet pain sounds did cause one individual to lose control of her vehicle and CRASH into a pole. Now here would be a good place to play CRASH by Dave Matthews but they are playing him regularly on commercial so here at KDVS we will stick to sex talk and Aggie games and ITS ABOUT YOU and YOU and You too you lurker....

*Lurking through your life by ADAM ANT
South American PAN FLUTE music
Music of the Andes*

*ANNE here's your joke about being on the same page, but reading entirely different books here's where we laugh Here's where we say our goodbyes before we say proper hello

I stole this book
I stole this poem
I stole this living moment

HELLBOMB

t i f f a n y . h u e

t h e . i n t e r v i e w

Tsunami Bomb is a female driven punk band out of Petaluma that is defiantly worth seeing live. Recently I begged the drummer, Gabe, for an interview. Sadly, with both of our busy schedules (Tsunami Bomb has recently been on tour throughout the U.S.) we were never able to sit down for that interview, instead we had to do the e-mail thing.

Tiffany: Ok, starting out with something generic and dry, how did you guys come up with the name Tsunami Bomb?

Gabe: The name Tsunami Bomb was thought up by our bass player, Dominic, while he was at a show with his old band in LA. Basically he saw a beautiful Asian girl, dressed all punk rock, and thought "Tsunami Bomb".....or something like that.

T: For all those out there who haven't had the pleasure of seeing Tsunami Bomb live, why should they go check you guys out?

G: At our live shows you get an energy that our recordings don't even come close to, as well as variations in old songs that you will never hear again, and brand new songs that haven't been released yet.

T: Rumor has it that a new full length EP is coming out soon, what can your fans expect the sound to be like?

G: Our new album is shaping up to be the best, and biggest for that matter(it is going to be our first full-length) release to date. The writing has matured a bit as our line-up is finally solid, and the variations from song to song pick up where the "Invasion..." EP left off. Expect everything from our cynical pop songs (ie: Lemonade), to dark driving punk rock (ie: Not Forever).....and everything in between.

T: I've heard that you have a nickname... Super Gabe, why do

people call you that?

G: I guess for being "Super"....?

T: Tsunami Bomb is planning to do some covers for shows right? Ever consider doing a cover of Tupac's California Love? It's my thing, I've been trying to get a punk version of that for ages, I had to give it a shot.

G: I'll have to give that one another listen.....but yeah, we do have plans to do covers. Each of us are going to pick one song to cover, so then we'll have 4 covers at any given time to throw into our set.

T: Now that Tsunami Bomb has reached the success that they have, this is the part where you give struggling young dreamers advice for starting their own bands.

G: To those starting a band, my advice is to give it your all if you want to go anywhere with it....but always remember to have fun.

T: Let's talk future, what do you see Tsunami Bomb doing down the road?

G: Much of the same..... writing, recording, touring, but on an increasingly larger scale.

T: If you weren't such a drum god, what would you be doing instead? Do you sing? If you do you need to prove it.

G: Haha....I don't sing, or I do, but not for anyone else. If I weren't playing the drums, I think I'd be in s e h o o ltraining to get a real job. =)

T: What's with the Count Chocula obsession that I keep hearing about?

9. Count Chocula is the best. It's because when we stayed with our friend Shane in Ohio, his parents have some hookup with a cereal factory or something, so he has boxes and boxes of all different kinds of cereal.....and I think we all just gravitated towards Count Chocula.

T: Last question and it's the one everyone is dying to hear the answer to. When will we be getting that coffee together like you promised?

G: "And I said what about coffee with Tiffany....." S o o n stuff's moving a million miles an hour right now....but soon.....=)

Thanks Tiffany!
xoxo—Gabe

No, thank you Gabe for taking the time to keep me entertained. Good luck to Tsunami Bomb. Check them out at their website, www.tsunamibomb.com or download their songs from www.mp3.com (Lemonade

And you can check out Tiffany, every other Sunday morning from 3-6am for some punk tunes.

Literary review

by David Nathan
(yes, we can read)

The Soulful Divas, by David Nathan (Billboard Books) is a wonderful portrait of classic African-American divas of soul music including Aretha Franklin, Diana Ross and Anita Baker, among easily a dozen or more others.

This fairly recent (1999) book tells the stories behind these female musical artists and the songs they made famous over the past three decades. Nathan's "unsanitized," behind the scenes portraits are based on the author's long-term personal relationships with the featured women.

These portraits are really an outgrowth based upon both Nathan's in person interview sessions and informal chats with each. The result is quite candid and realistically shows both the ups and downs of each diva's career.

With fifteen thorough chapters, each devoted to a particular artist-with the exception of the last-this book kicks off with a complimentary forward by Luther Vandross. In the back of the book is a useful index and recommended listening list for each diva. This list includes both album title and record label.

Especially interesting are the stories behind the great classic soul songs. Including Doris Troy's "Just One Look," (later covered by the british invasion group, The Hollies) and Ester Phillip's "Release Me" (originally a country hit for Ray Price). Phillips totally turns the song around!

The stories behind the great soul songs and women who brought them to life, fame and history are all here in this delightful book. Nina Simone, Chaka Khan, Patti LaBelle, Millie Jackson, Natalie Cole, and Roberta Hack, among others.

Anyone into Jill Scott and other contemporary female soul artists will love to read about these old-schoolers whose music will shine on forever. In fact, anyone who loves good soulful singing will have a hard time putting this informative book down.

breakin' history

by dj big sammy and associates

In 1981 ABC News showed a performance of Rock Steady Crew at The Lincoln Center. Then in 1982 a battle between Rock Steady Crew and Dynamic Rockers was recorded for the film/documentary called "Style Wars" which was later aired nationally on PBS. That's how Breakin' found their way to the West Coast of the USA. In the same year the "Roxy," formerly known as a Roller-skate Disco, was reopened as a Hip-Hop Club.

In 1983 the movie *Flashdance* came into the cinemas and the video clip of Malcolm McLaren's *Buffalo Gals* was shown on TV. Rock Steady Crew was featured in both productions and they were seen all over the world because of the success of movie and song. That was the release leading to the media explosion in most countries around the world. For everybody, Breakin' was something new, something that has never been seen before, something that was really spectacular and fascinating. Still in the same year the graffiti movie *Wild Style* came out and to promote it the Wild Style Tour took place, which was the first international tour featuring Hip-Hop

culture. The MCs, DJs, Graffiti artists and Breakers went on tour and stopped in London and Paris. This was the first time that Breaking could be seen "live" in Europe.

In 1984 the movie *Beat Street* came out which featured Rock Steady Crew, NYC Breakers and Magnificent Force. At the closing ceremonies of the LA Olympic Summer Games over 100 B-Boys and B-Girls did a performance! Now that's raw. Still in the same year the "Swatch Watch NYC Fresh Tour" took place and the movie "Breakin'" was shot. A year later in 1985 *Breakin' 2: Electric Boogaloo* was done. Both were filmed at the nightclub called "Radio" (later "Radiotron") in LA and they showed what was going on in the West Coast of the USA.

That's just some breakin' history for your mind, body and soul. Resources were provided by Mr. Wiggles, interviews and just knowledge from the dome piece. So keep representing hip-hop to the fullest.

Peace,
DJ Big Sammy of the hip-hop truck stop.



KDVS top 90.3 winter 2002

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- | | |
|---|---|
| 1. nazis from mars | 46. DNTEL |
| 2. lost sounds | 47. Bees |
| 3. Mission | 48. Lone Catalysts |
| 4. Defari | 49. asheru and Blue Black |
| 5. Planet Asia | 50. Pinback |
| 6. Stereo Total | 51. My Dying Bride |
| 7. De La Soul | 52. Phoenecia |
| 8. belle & sebastian | 53. V/A Redefining Music |
| 9. coup, the | 54. V/A we came from beyond |
| 10. Homo Iratus | 55. Raw Produce |
| 11. life without buildings | 56. V/A Little Darla Has A Treat For You v.18 |
| 12. James Kochalka Superstar | 57. Wolfie |
| 13. V/A electric ladyland click hop version 1 | 58. modest mouse |
| 14. Circulatory System | 59. if i was prince |
| 15. Living Legends | 60. Broadway Project |
| 16. Dean Quixote Soundtrack | 61. Rhodes, Sonny |
| 17. Marqs 9th Cut | 62. V/A urban revolutions |
| 18. V/A More Music, Less Parking | 63. Friday at the Hideout |
| 19. Zmrzlina | 64. Piranhas |
| 20. Juliana Theory | 65. Bluetip |
| 21. saul williams | 66. jigmasters |
| 22. Heavenly | 67. Tokyo Knives |
| 23. Beachwood Sparks | 68. V/A Funky Precedent v.2 |
| 24. masters of the hemisphere | 69. Converter Asche Morgenstern Erode |
| 25. mogwai | 70. Bevis Frond |
| 26. Le Tigre | 71. Impaled Nazarene |
| 27. Blackalicious | 72. Spits, The |
| 28. marcelo birck | 73. V/A superrappin |
| 29. V/A u.s. pop life | 74. Spiny Anteaters |
| 30. Disinter | 75. Gerbils |
| 31. In Thy Dreams | 76. x |
| 32. Kinks | 77. Haywood |
| 33. Ides of Space | 78. Alog |
| 34. Mates of State | 79. Death Cab for Cutie |
| 35. Disflex Six | 80. Rubber City Rebels |
| 36. V/A Cuban Hip Hop All Stars | 81. chessie |
| 37. Brian Wilson Shock Treatment | 82. Hypnos |
| 38. eyedea and abilities | 83. Thy Primordial |
| 39. hefner | 84. Ugly Duckling |
| 40. Electric Eels, the | 85. V/A Compiled |
| 41. jlive | 86. lifesavas |
| 42. Fourtet | 87. Crawl Unit |
| 43. tragedy khadafi | 88. Ornette Coleman |
| 44. Dark Funeral | 89. Damaged |
| 45. Sleepytime Gorilla Museum | 90. Sodom |
| | 90.3 otto van schirach |

KDVS 90.3 FM

SPRING 2002 PROGRAM SCHEDULE

Live Internet Broadcast -- <http://www.kdvs.org>

	MONDAY	TUESDAY	WEDNESDAY
12:00AM	Dave Steinwedel "eclectic&electric" ELECTRONIC/ EXPERIMENTAL	Nix "Mr. Glass Presents" HIP-HOP/JAZZ/DOWN TEMPO/TECH HOUSE	Janie Venom "Mohawk Fetish" ROCK N' ROLL/PUNK/ HARDCORE
2:00AM	DJ Fonzi "Metamorphosis" ECLECTIC alt. W/Nathan "Local Tracks for Local Hacks" INDIE/LOCAL	Kramjob "Hip-Hop for the 'Musically Challenged'" HIP-HOP/REGGAE/TRIP-HOP alt. w/DJ Ta-Dizza "Bang Ya Head Radio" REGGAE/HIP-HOP/JAZZ	DJ Gru "Sonic Temple" ECLECTIC/ELECTRONIC
4:00AM	Brad White "The Blues w/Brad" BLUES	Lupita Torres "Espiritu de Tlazoleteotl: Amor y Revolucion" MUSIC EN ESPANOL E INGLES alt. w/David Doll "Welcome to the Dollhouse" ECLECTIC/NEWS/COMMENTARY	Richard & Amy "The Rich & Amy Show" REGGAE/ALT./HIP-HOP alt. w/Kadie & Tani "Rock Talk" ROCK
6:00AM	BJ "Blues Before Breakfast" BLUES	Yo Boy Ronnie Ron "The Foundation" HIP-HOP/JAZZ/SPOKEN	Bill Wagman "Mr. Wagmans' Neighborhood" ECLECTIC
8:30AM	IT'S ABOUT YOU!	THIS WEEK IN SCIENCE	THE FRINGE
9:30AM	Acadius Lost "Bat Country" INDUSTRIAL/ SYNTH-POP/GOTHIC	Horacio Corro "Free Subversion" POLITICAL COMMEN- TARY/ROCK IN SPANISH	DJ Rijk "Recommended Roadtripper" PUNK/HARDCORE
Noon	Neshani "Labcabinradio" INDIE/REGGAE/JAZZ/ HIP-HOP/ELECTRONIC	Michael Mercury "The Center of the Universe" ASTROLOGY CALL-IN SHOW	DJ Atom O.N.E. "Turntable Technicians" ELECTRONICA
2:30PM	Action Ranger Timmy "Planet Edward" ECLECTIC	G Spot James "Emergency Tables" HIP-HOP/REGGAE/ PORNSTRUMENTALS	Stereo Mike "Introcentric Perspectives" ECLECTIC
4:30PM	F R E E S P E E C H		
5:00PM	HEALTH MATTERS alt. W/MEDLINE	PANIC ATTACK	DR. ANDY'S POETRY AND TECHNOLOGY HOUR
6:00PM	Liz Berg "Fun-Time Jamboree" PUNK/ INDEPENDENT ROCK	DAVIS RADIO THEATER	DJ VSX "Music for a Damaged Nation" INDUSTRIAL/NOISE
8:00PM	DJ Pir "Slogan's Run" ROCK/INDIE/ALT./ NERDCORE	AGGIE TALK	DJ Tao "The Insomniac Jungle Show" DRUM AND BASS/JUNGLE
9:00PM		KDVS TOP TEN	
10:00PM	Sammy Toyon "CMT Sessions" HIP-HOP	Mick Mucus "The Chicken Years" ECLECTIC/PUNK	Riff-Raff "Open Sleep" HIP-HOP
		Scott Soriano "The Rebel Kind" ROCK/R&B/PUNK/JUNK	

KDVS Annual Fundraiser: April 15-21!!!

REQUEST LINE (530) 752-2777

(530) 752-2777 (530) 752-2777

THURSDAY	FRIDAY	SATURDAY	SUNDAY
Miss Priss "Les Heures de L'Amusement" ECLECTIC/FOREIGN	Richard "Cognition Break" ECLECTIC	Pirate & A.O.D. "Oh God, it hurts!" METAL/HARDCORE/ PUNK	Punk Roge "NEONATE - Newlife" PUNK / HARDCORE / METAL / INDIE / ROCK / OI / ECLECTIC
Akwah "Hip-Hop Insomniac" HIP-HOP	Dan The Radish & DJ Magnum "Animal Style" ECLECTIC alt. W/Ed & Remy "Get Off Your Mustang, Sally" ECLECTIC	Riot "Monster Punk" PUNK alt. W/DJ Topsy "Through Being Cool" PUNK	Ben Wang "The Boxer Rebellion" HIP-HOP/SPOKEN WORD alt. W/Skely Skel & DJ Sewage "Blazin' Beneath the Surface" HIP-HOP/REGGAE/JUNGLE
Brendan and Ots "Check this Out! Yeah!" ECLECTIC alt. w/Jazz M & Danimal "Funkshit" ECLECTIC/FUNK/JAZZ	G-Nutt "More Buckwild than Your Mom" HIP-HOP alt. W/DJ Rez & Clone Boy "Anti-Clockwise for the Rest" ELECTRONIC	Noah Pretentious "Music To Garage-Sale To" INDIE/EXPERIMENTAL	Bobby Henderson "Songs of Praise" GOSPEL
Karen "Rock Art" JAZZ / ROCK / INDIE / SPOKEN WORD / NOISE / MODERN COMP	Miss Marnie Hotpants "Pop! And Circumstance" INDIE/ ECLECTIC/ ROCK 'N' ROLL/ POP	Robyne Fawx "Saturday Morning Folk Show" FOLK	Bernard Benson "In Focus and Perspective" TALK SHOW/CHRISTIAN MUSIC
COOKING WITH MADELEINE	HEALING VOICES	Mario "Blues Thang" BLUES	Gary Saylin "The Island Radio Cafe" HAWAIIAN, LATIN, VARIETY alt. w/ Midy Steuer "Cross-Cultural Currents" JAZZ/MODERN COMP alt W/ Rich Blackmar BLUES/R&B
MetalGina "Devious Metal Show" ALL THAT IS METAL	Rengade "The Classical Hero" CLASSICAL	Gil Medovoy "Crossing Continents" WORLD	King Alcohol "The Black Ark" FREE JAZZ/ MODERN COMPOSITION
DJ Grooce & DJ Rah "Electric Union" TECHNO/TRANCE/HIP-HOP	NOON NEWS Daniel Segura "Too Hot to Handle Sober" ECLECTIC alt. W/Big Dave "Blues After Sunrise" BLUES	Jeff Fekete "Today's Aberration, Tomorrow's Fashion" ECLECTIC	Sondra "Atonal Opacity" NOISE/ ECLECTIC/ EXPERIMENTAL
Mallocs "Dynamic Allocations" JUNGLE/FUNK	Charles "Honking Load Of Bushwa" OTHER ELECTRONIC	Puxtajose "Two Bits Extra" SPOKEN WORD/EXPERIMENTAL	J.D. Esq. & Angel Child "Front Porch Blues Show" BLUES
R A D I O	N E W S	DJ Adrian G "Oh No Radio" HOUSE/TECHNO/HIP-HOP/ TRANCE	Timothy J. Matranga "Kicksville 29 B.C." ROCK 'N' ROLL
SPEAKING IN TONGUES	MIDDLE EAST OF CAMPUS ALT. W/ COUNTERSPIN	JOE FRANK	
Your Friend Gina "Electricity & Lust" INDIE ROCK/ INDIE POP	Gideon "Augmented Fifth: Music for Thought" ECLECTIC/EXPERIMENTAL		
Megan "Chicks & Cars" ROCK 'N' ROLL	The Jestre "Kate Het Sione Stet" EXPERIMENTAL/NOTHING		
TRIVIAMASTERS	Donkey Flybye "Some Things A Gorilla Can Do" NOISE/ MODERN COMP/ ECLECTIC/OUTSIDER MUSIC		
LIVE IN STUDIO A			

SPRING 2002 SHOW DESCRIPTIONS

-MONDAY-

Midnight-2:00am

Dave Steinwedel
Eclectic & Electric
"Searching through all kinds of electronic sounds. Keeping your feet stomping or your dreams sweet (or nightmarish)!"

2:00-4:00am

Nathan
Local Tracks for Local Hacks
"A local music show with a little bit of indie rock or whatever the hell else I feel like playing."
Alt. w/

DJ Fonzi
Metamorphosis

"Most excellent jazz, blues, and reggae, on this side of the divide."

4:00-6:00am

No Name
King of the Ska
"You've entered planet skalt to earthling. You're not in Kansas anymore. 5, 4, 3, 2, 1, lift off."
Alt. w/

Brad White

The Blues with Brad
"Rocking blues music, locals included."

6:00-8:30am

BJ
BJ's Big Bag of Blues
"Blues Before Breakfast"
"Contemporary blues with a spotlight on locally performing acts."

8:30-9:30am

France Senecal
"It's About You!"
A show where issues are discussed by expert guests to assist the audience in better defining their personal ethics and opinions. Dare to challenge your preconceptions and what mainstream media tells you you should know. Callers are welcome at (530) 752-2777.

9:30-Noon

Acadius Lost
Bat Country
"Dark Electronic-Industrial, bright sparkly synthpop, and heavy guitar with real drums."

Noon- 2:30pm

Neshani
Labcabinradio
"Hip-Hop fused with an eclectic mix of funky tunes that won't keep passin' you by."

2:30-4:30

Action Ranger Timmy
Planet Edward
"Protecting planet Edward

with music and spoken word befitting an action ranger."

4:30-5pm

Free Speech Radio News

5:00-6:00pm

Alaina Yee & Max Mak
"Health Matters!"
Educating the campus on different health issues. The show places an emphasis on ways to achieve healthy living. Subtopics include sex and sexuality, nutrition, as well as alcohol and other drugs.
Alt. W/

Hanich Rad
"MedLine"

A friendly, informative talk show addressing the health issues of the underserved and the underrepresented. Got questions about diabetes, hypertension, depression, schizophrenia, HIV, STDs, or anything else? Ever wonder about cultural issues in medicine or public health policies? Have general comments on our health care system or the lack thereof? We'll provide the forum and you provide the questions. Brought to you Imani, a free, student-run health clinic located in Oak Park, Sacramento.

6:00-8:00pm

Liz
Fun-Time Jamboree
"This show rocks. This show rolls. Punk rock, indie rock, post punk, experimental rock, math rock, new wave, no wave, hardcore, garage, old stuff, new stuff."

8:00-10:00pm

DJ Pir
Slogans Run
"Music for the earvolution."

10:00-Midnight

Sammy Toyon
CMT Sessions
"Latest in underground hip-hop. God bless safe harbor, pass the blank tapes."

-TUESDAY-

Midnight-2:00am

Mr. Glass
Mr. Glass Presents
"Electronic soul, synthetic jazz, and hip-hop."

2:00-4:00am

Kramjob
Hip-Hop For The Musically Challenged
"Hip-Hop, trip-hop, b-bop, and gum drops."
Alt. w/

DJ Ta'-'Dizza'

Bang Ya Head Radio
"Playing music that will

"break yo neck" with head bangin' beats. Surgeon General's Warning: This show contains lyrics and beats that may cause you to dance, rap, or sing."

4:00-6:00am

Lupita Torres
Espiritu De Tlazolteotl:
Amor y Revolucion
"Latina/o & Xicana/o music plus political stuff and more...."
Alt. w/

Dave Doll

Welcome To The Doll House
"Politics, news, music, commentary."

6:00-8:30am

Yo Boy Ronnie Ron
The Foundation
"A mix of hip-hop, the spoken word, soul, and jazz for that azz."

8:30-9:30am

Kirsten Sanford, Greg Yen, and Ted Dunning
"This Week In Science"
Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level. Listen and learn about this week in science.

9:30am - Noon

Horacio Corro
Free Subversion
"Music from Latin America, rock en espanol, & political commentary."

Noon-2:30pm

Michael Mercury
The Center of the Universe
"Astrological talk-call-in-philosophy-astrology-current events. Phone calls from listeners - talk radio."

2:30-4:30pm

G Spot James
The Emergency Tables
"The best in hip-hop and reggae. Too much flava to take straight, consult your physician before listening."

4:30-5pm

Free Speech Radio News

5:00-6:00pm

Jeff Kravitz
"Panic Attack"
Sacramento's leading law talk radio program.

6:00-7:00pm

Steve Edberg
Davis Radio Theater
"Original and classic audio dramas."

7:00-8:00pm

Aggie Talk
"U.C. Davis Aggie Sports commentary. Mullet-free radio."

8:00-9:00pm

KDVS Top Ten
"Based on weekly airplay."

9:00-11:00pm

Mr. Mick Mucus
The Chicken Years
"Pus, puke, punk, and pretty butterfly ballet mallets."

11:00-Midnight

Scott Soriano
The Rebel Kind
"Music that time forgot, was criminally ignored, or woefully underexposed."

-WEDNESDAY-

Midnight-2:00am

Janie Venom
Mohawk Fetish
"Outside the boundaries of good taste."

2:00-4:00am

Da Gru
Sonic Temple pH14
"Anything goes."

4:00-6:00am

Rich & Amy
The Rich & Amy Show
"Mixture of hip-hop and r&b, with some reggae, alternative, and lots of talking. To sum it up a variety show."
Alt. w/

Kadie & Tani

Rock Talk
"An informative show that plays & analyzes current indie as well as its roots (new wave, early punk, old punk, early indie, etc.)."

6:00-8:30am

Mr. Wagman's Neighborhood
Where Morning Becomes Eclectic
"Mostly folk & roots based music."

8:30-9:30am

Jesse, M.D. (DJ Mystery Dyke)
"The Fringe"
Politics seen through freeform thought, music and poetry.

9:30-12:00am

DJ Rijk
Recommended Roadtripper
"Dude, the only reason I do a show is so that I can record it and listen to it when Todd and I drive to the Pacific Northwest. You could make a request if you want, but I make no promises."

Noon-2:30pm

DJ Atom O.N.E.
Turntable Technicians
"An electronic techno show with plenty of local guest DJ's mixing up everything from trance, house, drum & bass, hip-hop, and jungle. Listen to the afternoon spank your monkey mix!"

2:30-4:30pm

Stero Mike
Introcentric Perspectives
"Music centered around the experience of being me in today's modern world."

4:30-5pm

Free Speech Radio News

5:00-6:00pm

Dr. Andy Jones
"Dr. Andy's Poetry and Technology Hour"
Multidisciplinary exploration of entertaining thought, opinion, and current events connected somehow to poetry and technology.

6:00-8:00pm

DJ VXS
Music For A Damaged Nation
"Industrial, EBM, Synthpop, power nonize, etc. The future is now."

8:00-10:00pm

DJ Tao
The Insomniac Jungle Show
"Mostly a mix show of jungle and drum & bass... mostly. A representation of urban breakbeat culture. Featuring live mixing and occasional guest DJs. Droppin' new releases and classics. Big-ups to all Junglists!"

10:00-Midnight

Riff Raff
Open Sleep
"The best in hip-hop since '95!"

-THURSDAY-

Midnight-2:00am

Miss Priss

2:00-4:00am

Akwah
Hip-Hop Insomniac
"Early morning hip-hop from some of the hottest underground artists."

4:00-6:00am

Brendan & Otis
Check This Out! Yeah!
"A musical sampling of quality tunes from every genre."
Alt. w/

Jazzm & Danimal

Funknshit
"Funk interspersed with other quality listening

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material."

6:00-8:30am

Karen
Rock Art
"A spontaneous collage of rock, experimental, spoken word, indie, jazz, and other ingredients."

8:30-9:30am

Madeleine Kenefick
"Cooking with Madeleine"
Recipes, guests, and cooking tips.

9:30-Noon

Metalgina
Devious Metal Show
"Music to end the world by."

Noon-2:30pm

DJ Groove & DJ Rah
Electric Union
"Bringing electronic music back to its roots."

2:30-4:30pm

Malloes
Dynamic Allocations
"breaking beats."

4:30-5pm

Free Speech Radio News

5:00-6:00pm

Ron Glick
"Speaking In Tongues"
Featuring interviews with a wide variety of guests, both local and national, discussing labor, environmental, civil rights, and international issues, with an emphasis on underrepresented points of view.

6:00-8:00pm

Your Friend Gina
Electricity & Lust
"Music to make out to."

8:00-10:00pm

Megan
Chicks & Cars
"Hormone-riddled adolescents making music about their obsessions in primal fashion, with excursions into their world after frat parties were abandoned for freakouts, but well before they became mechanics and lawyers."

10:00-11:00pm

Trivia Masters
"Match your wits in an epic contest of brain power with KDVS's smartest deejays."

11:00-Midnight

Live In Studio A
"Bands playing live on the air."

-FRIDAY-

Midnight-2:00am

Richard

Cognition Break
"Super fresh jams to make your sister squeal and your girlfriend cry."

2:00-4:00am

DJ Magnum & The Radish
Animal Style
"Listen to it."
Alt. w/

Ed & Remy

Get Off Your Mustang, Sally
"Moving big black boxes from one side of town to the other in the back of your car."

4:00-6:00am

C-Nutt
More Buckwild Than Your Mom
"Coming to you live, laying fat tracks."
Alt. w/

DJ Rez & Clone Boy
Anti Clockwise For The Rest

"Mostly electronic, but anything could go on."

6:00-8:30am

Miss Marnie Hotpants
Pop! & Circumstance
"Come fly to Miss Marnie's hideaway. A glittering galaxy of tea parties on the disco theque floor..."

8:30-9:30am

Samme Samareta
"Healing Voices"
Spirituality interspersed with poetry, spoken word, songs, and social issues.

9:30-Noon

Rengade
The Classical Hero
"Variety of classical music."

Noon-12:30pm

News

12:30-2:30pm

Daniel Segura
Too Hot To Handle Sober
"I've searched long and hard to find only the most rockin' live music."
Alt. w/

Big Dave

Blues
"Plenty of blues."

2:30-4:30pm

Charles
Honking Load Of Bushwa
"Rock DJ fills electronic shoes to stamp out disco."

4:30-5pm

Free Speech Radio News

5:00-6:00pm

Jacob R. Woods

"The Middle East of Campus"

Discussion of the ever-changing political climate of the Middle East.
Alt. W/

"Counterspin"

A critical examination of the major stories every week, exposing what the mainstream media might have missed in their coverage.

6:00-8:00pm

Gideon
Augmented Fifth: Music For Thought
"An early morning voyage through musical genres. It will help your soul start the day or get to sleep. Think!"

8:00-10:00pm

The Jestre
Beyond Reason And Self Control
"Ten tsuf noservu erdams rae dame fo. Veha mose eelkwy gantsre. O'lluy kanth em rof hist alter"

10:00-Midnight

Donkey Flybye
Some Things A Gorilla Can Do
"Bringing you the finest in outsider related products. Noise, noise, noise. Does anyone really like this stuff?"

-SATURDAY-

Midnight-3:00am
Pirate
Oh God, It Hurts!
"Metal, punk, hardcore, and lots of ticket giveaways & requests."

3:00-6:00am

Riot
Monster Punk
"Punk rock to go with your Saturday cartoon craze."
Alt. w/

DJ Tipsy

Through Being Cool
"Punk driven show with a tendency to be eclectic."

6:00-9:00am

Noah Pretentious
Music To Garage-Sale To
"Entertainment for dumpster divers, soccer moms, farmer's market patrons, and rich Davis High School students."

9:00-Noon

Robyne Fawx
The Saturday Morning Folk Show
"Traditional and contemporary folk & acoustic music including Celtic, bluegrass old-time, and Americana."

Noon-3:00pm

Mario

Blues Thang
"Old blues, new blues, all blues."

3:00-6:00pm

Gil Medovoy
Crossing Continents
"Indian sub continent, far east, mid east, Mediterranean."

6:00-8:00pm

Jeff Fekete
Today's Aberration,
Tomorrow's Fashion
"New releases."

8:00-9:00pm

Puxtajose
Two Bits Extra
"Vox populi, woven with actualities and other sounds."

9:00-11:00pm

DJ Adrian Galindo
Oh No Radio!
"Hip-hop and house mixshow."

11:00-Midnight

Joe Frank

-SUNDAY-

Midnight-3:00am
Punk Roge
NEONATE - New Life
"I play old school punk rock and hardcore mixing in oi, crust, emo, power violence, and sometimes indie rock. I give tickets to shows, and Food Not Bombs info, where the chaos is free."

3:00-6:00am

Ben
The Boxer Rebellion
"Hip-Hop & spoken word for political change and racial empowerment."
Alt. w/

Skely Skel & DJ Savage
Blazin' Beneath The Surface
"Beats u can chop it 2."

6:00-8:00am

Bobby Henderson
Songs of Praise: Gospel Program
"Contemporary and traditional gospel music."

8:00-10:00am

Bernard Benson
In Focus/ Perspective
"In Focus: A religious talk show whose theme is solving problems of students in the community in light of scripture. Perspective: Live religious music, plays, bands, and skits."

10:00am-1:00pm

Gary Saylin
The New Island Radio Café

"Hawaiian & reggae music. Hawaiian runs from 10:00-11:30. Reggae stresses new releases & requests for roots reggae."
Alt. w/

Rich Blackmarr
Rockin' in Rhythm Archives
"Vintage r&b, jazz, gospel, and reggae, in historical context."
Alt. w/

Mindy Steuer
Cross Cultural Currents
"Reggae, African, & Latin."

1:00-4:00pm

King Alcohol
The Black Ark
"Free and spontaneous music from all over the world!"

4:00-7:00pm

Sondra
Atonal Opacity
"Lets wallow in our hippie dirt! With love! I am ignorant, and it is *BeaUtFuL*. There's enough dirt to go around for everyone. I'm watching out for it, don't worry. Lets dance in a circle. I'd be the first in line to hand you ome dirt. The first in line. And you know that. Because I have told you. We are great bestest friends!!!!!!!!!!!!!! Hi, my name is Sondra, and I am sorry. I play noise, art, structure, anti structures, contexts, blood wafer, etc..."

7:00-8:00pm

J.D. Esquire And Angel
Child
The Front Porch Blues Show (Acoustic Version)
"Acoustic, Delta, and early Chicago blues for the downhome blues lover. Tune in to hear the great legends and lesser known artists who formed the roots of indigenous American music. Also featuring contemporary acoustic blues artists."

8:00-10:00pm

J.D. Esquire And Angel
Child
The Front Porch Blues Show (Electric Version)
"This show is a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R&B, big band blues, jazz (the blues side), zydeco, soul, gospel, and blues that aren't easy to classify."

10:00pm-Midnight

Timothy J. Matranga
Kicksville 29 B.C.
"Raw-ass rock n' roll, psychedelia, early R-n-R, 60's garage, old and new, only the best."

COMMERCIAL VERSUS UNDERGROUND HIP HOP?

What is Commercial Hip Hop? Jay-Z, Ja Rule, Ludacris, Puff Daddy, Mystikal, Tupac, Nas, De La Soul, Common, The Roots, Tribe Called Quest, Run DMC, B.I.G., Planet Asia, Dilated Peoples, Black Eyed Peas, Jurassic 5, The Wu. All these people are on major labels, all these people sell records in huge numbers, all these people have had their faces on MTV or MTV2. So why do people separate these artists when talking about commercial and underground Hip Hop? Jay-Z is commercial but The Roots are not? Why? Jay-Z & The Roots Unplugged is the shit. Now I'm not a big fan of Jay-Z but the man does have talent. Puffy's remix of Method Man's "You're All I Need" is a classic 12", and BIG's first album was one of the best hip hop albums of all time, so why isn't Puffy considered dope Hip Hop? What? You love Meth, KRS and the Roots but you don't trust their judgment when they choose to collaborate with other artists, because you're more Hip Hop than they?

No one person is more Hip Hop than anyone else. Hip Hop is an art form and a culture, and anyone who contributes to it deserves a voice in the hip hop dialogue. B-boy, Graf artists, emcees, DJs, video directors, writers, scholars and fans, we all make up Hip Hop. Shit, Hip Hop is the closest thing to communism that's going to happen in this world. We've got to think of ourselves as a collective of people. All this division just makes us weak. Yeah there are some wack ass major label Hip Hop artists, but there are also some wack ass underground artists with huge ass egos. Yeah I copped the new Nas - it's tight. I also copped the New J-Live and Chino XL. Each of these artists is giving something to hip hop, they're making the art better. I'm a fan of Wu-Tang Clan, and no they never fell off, nor did they ever sell out. They are examples of good Black Businessmen, who give back to their community with great art and money.

Why are we so quick to say that someone we used to like fell off? Just 'cause we think their newest beat is a little too jiggy, or their new album has a guest spot from _____ [insert R&B Singer here]. Or they don't talk about being underground or "keeping it real" in every fucking verse. Why the fuck does De La Soul have to prove themselves on every album? De La Soul is the shit, believe it. So is Asheru & Blue Black. And while Aesop Rock is elevating hip hop, so is Jay-Z. Now new Major label releases of Planet Asia & Blackalicious are due out soon. Does that mean the underground is going to turn on two of their best because they have a bigger budget for their album?

Local Hip Hop off the Fucking Hook, Part II
Yeah I changed subjects in the middle of my article. What? I want to talk about local Hip Hop. I've been in Davis for 10 years now, and I'm going to let you know that Hip Hop in Davis is at it's highest point. We've got a gang of talented or potentially talented emcees, producers, and deejays in town right now. Jaded MC's are holding it down at G-Spot Hip Hop, Recluse, along with help from the Nostalgic Progression crew, is bringing it to the Cafe Roma on the bohemian tip. Riff Raff (Wed 10pm-Midnight) has been holding it down for days, now with a new Hip Hop club night - Classic Material @ Scratch 8, Old Town Sac - with much support from the newest Hip Hop store in Sac, Twelves. I've got to mention Sammy Toyon (Monday 10pm-Midnight KDVS) has organized the DJ's at KDVS and made this place a much better spot for all Hip Hop DJs. Everyone who is deejaying, emceeing, and producing in Davis, I'd like to thank you. And to everyone reading this, I just want to say that you need to support other local acts. People always complain that there's no scene in Davis, but what the fuck do you expect? You've got to make your own scene and then you've got to support it. Listen to Hip Hop on KDVS, call in and give your support, go to the local shows even if you think they suck, and drop five bones on the local artist's new release. Because this scene will die if you act like a selfish bitch and don't support your community. And none of this clique shit, welcome everyone who loves hip hop. Jay-Z fans, Anticon fans, Rakim fans, Outkast fans... it's all Hip Hop.

Nix 10 Pix Winter 2002

De La Soul - AOI:bionix
Nas- Stillmatic
Cream - Disraeli Gears
Nina Simone - Baltimore
Victor Duplaix - DJ Kicks
Six Feet Under - Soundtrack
Nice & Smooth - Jewel of the Nile
Mr Scruff - Heavy
Weight Rib Ticklers
Three4 - Boy King
Dan the Automator -
Wanna buy a Monkey?

On a Mission: for Life

When it comes to hip hop, groups that employ live instrumentation are usually associated with the ubiquitous "jam band", an earthy mixture of funk, jazz, and percussion, laced with a vocalist that may or may not fit the definition of an emcee. Commonly, these groups are long on dancability, but fall way short on creative ingenuity. The only hip hop group that's managed to master the latter is the Roots, who are widely regarded as one of the best live hip hop acts ever. Until now. Enter The Mission: a highly talented sextet that brings their own formula for fusing soulful beats, melodic compositions, and intelligent lyrics. And did I mention that they leave venues trembling in their wake? These cats are on the leading edge of a renaissance in hip hop production, and yes, they also have a message. If you don't know yet, it's time to educate yourself. KDVS caught up with four of the group's members recently in Oakland, and below is a glimpse of what is the mission of Mission:.

RA - Raashan Ahmad
WS - Woodstock
H - Headnodic
M - Max
ST - Sammy Toyon
N - Nix

ST: Can you all break down your background for those who may not know? What brought you together, where you from?

WS: How I come into this, me and Raashan Ahmad have been in various groups before this, going back over ten years. That's how I became involved in this project. Uh....can't think of anything else right now. What was another question you wanted to ask? That was it?

RA: No, you didn't answer the question yet.

WS: I didn't? I didn't even hear it...

ST: What brought you all together?

WS: When I went out to meet Raashan out in Boston where Mission started, that's when I met [Headnodic], Kat, and Moe. They seemed like they were working on stuff that was really raw and I was like, wow, you guys are doin it. I went out there and recorded a song with them - I'm a producer so I brought a beat out to them and they did it in a day, which is totally unlike what I'm used to. So I was like, wow, you guys are doing quite well, and they were talking about movin out to the west coast and I was

like, wherever you guys go, I'll meet you there.

ST: Who's from Boston and who's from the Bay?

RA: No one's from the Bay, the only other person from Boston is the other emcee, Moe. Max is from Massachusetts, and Max, Kat, and Ethan all went to Berklee School of Music. So that was how everyone ended up in Boston in the beginning. I went out there just to get away from Cali, met all these cats, we all connected, moved [to Oakland], met up with Woodstock, and that's how we came together.

ST: **What made you decide to be an Oakland or Bay Area-based hip hop group rather than keeping it out on the east coast?**

H: Raashan doesn't like cold weather. So, he wanted to go to Hawaii, and we figured that there's not much of a hip hop scene in Hawaii and Sly and the Family Stone was playing in the background, and I was like, 'what about San Francisco?' And we chose Oakland 'cause it's cheaper. The rest is history.

ST: So, you're 'on a mission for music, a mission for life.* Would you call that your motto? Does The Mission have a mission, or is that kind of a fill-in-the-blanks for your listening audience?

RA: Actually the mission right now is to find a new name, first off. We have to change our name because the Mission UK has been emailing us. So, unfortunately in the next couple months we're going to transition into a new name. But as far as that being our motto, we still have a mission which is to do music and do it the best we can and spread it and influence people and inspire people like we've been inspired by the people we've listened to.

ST: So, your name hails from Boston or the Bay?

H: We're from Mission Hill, Boston. We dropped the "hill" cause we didn't want to bite Cypress, and just called us the Mission.

ST: I've seen you all perform a couple times, and it was pretty tight. You don't get a lot of hip hop bands these days that are live instrumentation. That definitely brings a new element to it. Obviously the Roots were the vanguard of this style for a while, but now you guys are bringing something else to it. As musicians of different instruments as well as vocalists, did you all have the idea in mind to do hip hop, or was this something that evolved as a group when you all came together?

H: I always wanted to play in a hip hop band 'cause I made beats and

played bass, so it just pushed me in that direction. When I went to Boston I was scoping out emcees as a producer, met Raashan through Moe, and from there...Kat was in a funk group called EKG, they disbanded, she needed a band, everything started to click from there. Max was in a funk group that we were playing with out in Boston and then joined us two years ago. How 'bout you, Max?

M: Well, when I was younger I listened to hip hop because my father [listened to it] a lot. I played drums, and I wanted to [do hip hop], but thought it was impossible, so just completely scrapped the idea. Later on, when I graduated high school and went to Boston, there was a big interest in the whole live hip hop thing, y'know, and there were drummers that could do it, and that just blew me away. But I still was kind of intimidated by it, and after a few years of really getting into it and checking it out and finally getting with Kat and [Headnodic] and playing for a little while I realized that that's exactly what I wanted to do as a drummer. And when the opportunity came to join Mission I was like, alright, this is it, I want to be able to do this. And I 'm still trying, y'know?

ST: How long were you all out in Boston doing your thing before you moved out here?

RA: About a year. I remember moving out there and being like, I'm moving to Boston only if you guys all promise we're moving back to the west coast before winter hits.

ST: Have you all noticed, or can you all make some comparisons between the hip hop scene that's going on out there versus what's going on in the Bay area?

RA: Well, you have Berklee School of Music there and you have music schools there, and there are musicians playing instruments everywhere. House parties and jam sessions are running the city rampant. Know what I mean? And there's emcees, and there's singers, and there's all this musicianship everywhere. You can't help but walk in to a jam session, you can get in on one literally every day if you wanted to in Boston. I guess that 's the biggest difference. Like here, it's more spread out and it's not an environment where we're all music students, all trying to rip each other... there's a lot more musicians out there, a lot more places to bounce ideas and get into it with other musicians and flex your skills and test yourself and test them, you know what I mean? A lot of fire.

ST: I moved out here about three or four years ago right when Planet Asia dropped his first EP and the Bay Area scene has really blown up since then as far as I can tell. You don't find yourself part of an extended network of musicians out here where you can do the same: bounce back and forth, build your band, build you skills?

H: Not really. I think the plus side of California and San Francisco is that the crowds are just listeners and people going out to the club to have a good time. Whereas in Boston, the entire audience would be musicians scooping out the competition. So, it's amazing to have a place like Boston to put a fire under you and keep you getting better and better, but I definitely also appreciate the California side of actually playing for people who clap and maybe even dance.

M: Maybe??

ST: The Bay Area scene has a pretty strong hip hop activist community. Do you all associate yourself or get involved in activists events, as a band or as individual artists?

RA: Yeah. Any time we can get in on a benefit show here or there we always try to get into it somehow and add on as much as we can. It's huge; people are always fighting for something in the Bay Area, which is cool, so we've rocked a lot of shows. I think the last one we did was Critical Resistance, fighting the new prison they're trying to build.** Any time we can rock any shows like that that's always the best one we can do 'cause it's for something. The best one was when we opened for Angela Davis, and she bought our record after the show. She came up to us and was like 'I like it, I bought the record'. And we just like, 'Angela Davis bought our record! Oh, damn!!' Stuff like that is beautiful. You always gotta have purpose but when people are dancing and grooving, you hit 'em on the other side of things. Hopefully they're listening when they're grooving and they get the message. But it's cool when people are there to hear the message, and it's just straight ahead.

ST: You artwork on your albums as well as your website is well put together. Who does it?

WS: Start all the way at the beginning: The first EP we dropped was done by Brian Life from Boston. He did Mr. Lif, Akrobatik...

H: ...KRS, Rahzel, Kool Keith...

WS: He's doing all the hype covers...

RA: He's family.

WS: ...yeah he's doing all the hype graphic covers out right now. The

single "Contagious" was actually done by Headnod's mom, and the original for that is at his house on the wall. The cover of the album was put together by [Headnodic], Raashan, and Brett Wormsey who basically did all the technical work on the computer and helped lay it out.

H: ...photo by Naomi...

WS: ...photo by Naomi, yeah, he definitely put it out. What comes after that?

RA: Home.

WS: Home. That was just a collage of beautiful pictures of beautiful families and stuff.

H: It fit the music.

WS: Yeah. Fabian put that down. He's done layouts of most of our stuff.

RA: He did the Home one, he did the Contagious one with [Headnod's] mom's artwork, and did the last one, Mission: 2. My brother did the last artwork, but [Fabian] did all the layouts, putting it together and making it solid. I definitely have all of the records on my wall, half because they're mine, but half because they're gonna age nicely, know what I mean? And the last one, Soul Chips, was done by this cat Dave Kinsley. He did the whole Deep Con/ Om series - Mass Influence, Mass Pyke, and us. That cat's ill. It was an honor just to have that cat draw us.

N: Going into that, what's up with the stuff you're doing with Deep Concentration. Is there gonna be any more, or was that just a one-time thing?

RA: I don't know. They're about to put out a compilation, and we might put down a track or two. They're cool, they're representin'. They have a lot of people to pick out to represent. [Om Record's] whole thing with that series was they wanted groups from different parts of the country, and turned out that we were the ones from Cali who were gonna represent, which is dope, know what I mean? We actually met them through People Under the Stairs. We've known them since '95, doing shows together. They're like family; they introduced us [to Om], and they're a dope label. I'm a fan of their house stuff, especially the Mushroom Jazz stuff with Mark Farina, all the Om Lounge stuff. It was good to go up there and pick through their catalog and be a part of it.

ST: What's in your CD player or on your decks right now?

WS: Right this very second is Twilight Dub Circus Sound System.

H: I just got finished making a Weather Report mix tape, and that first song on the new DJ Krush album gets continuous play here.

M: Right now I'm listening to this Ghostface mix tape that [Headnodic] made.

RA: What I listen to today? I think MF Doom. With my moms in the car, too.

ST: Did she like it?

RA: No, but I think it's dope.

WS: It's definitely an acquired taste.

ST: What kind of collaborations are you thinking about doing? Anything lined up with Mr. Lif, since he's also a Boston transplant based in Oakland?

RA: Actually, right before Lif left we were supposed to do a song, and then we went to L.A. and he went back east - we're crossing paths...we have the beat and have been in the studio at the same time, we have the song but haven't laid it down yet. I've know that cat since Boston and he's good peoples. Beyond that... People Under the Stairs, we're definitely gonna do some collaborations with them. That's a must. We're actually trying to get them to produce the band, trying to go about different ways of making stuff - having 'em make a beat or producing the band. And then there's these cats inside the camp, these cats Lunar Heights that Headnod's been producing, they're part of the crew, my big brother JBL. We're hoping for other art collaborations, too. We definitely have cats in the crew that are visual artists, and hopefully we can incorporate it.

ST: What are your thoughts on commercial versus underground hip hop?

H: I don't think we pay too much attention to overground commercial junk. There's some stuff...I'm diggin that new Jay Z record a lot, every now and then I like a Ludacris joint, I love Timbaland's beats... but I don't really go out and buy too much of that stuff. As far as our approach, I think we all fell in love with hip hop around '95, and all the stuff that kinda...oh, wait, not ninety-five...

WS: I'm sayin, what's up with this 'ninety-five'? You speak for yourself! [laughter]

H: Sorry, sorry, ninety to ninety-five, but -

RA: Try eighty eight.

H: - okay, fine eighty six to ninety six, and then it started to take a turn. After that I stopped really listening to the stuff and turned way and kept listening to stuff I liked and it didn't even phase me. I still listen to the Jungle Brother's second album like it came out last week.

WS: Gosh, I miss good ol' hip hop. It's such a hard thing going into the record store now, searching through records and you're not really finding anything, and what you end up doing is buying the old stuff that you really remember, y'know? It's like you can always depend on that. I don't listen to the radio at all. I'm damn near a hermit, y'know? I pretty much listen to the same old stuff over and over...

RA: You're a hater.

WS: Nah, I'm not a hater, I just don't get out. I'm too busy to get out and have time to do anything. I'm reading or making hats or spending time with my son. When I do get a chance to listen to the radio, I'm soaking it in... But the hot stuff it seems like you just can't find. The new Grap Luvva I'm still looking for...I haven't given up on it. If the shit's bangin, it's bangin. There's even some Puffy stuff out that's dope, I ain't gonna front.

M: I have no idea what's out there. I don't listen to the radio, I don't watch TV. All I know of hip hop is what the people in the crew are feeding me, and I just trust them. I'm stuck in the early nineties and I can't really say what's going on because it doesn't really exist in my world.

RA: I think the division between underground and overground has gotten way too exaggerated. I think there's way too much emphasis put on 'overground' and 'underground'. First off, it's inspiring crap to put out from the underground just in the name of it being underground, and also it's got people scared to do things...hopefully all the beautifulness starts from the underground and it just rises to the overground, y'know. It shouldn't be a fear to be played overground. It shouldn't be like, 'I don't want to make a song like this because it sounds overground'. Just make good music. Hopefully, that's what it's all about. I think the minute people start putting labels on it - like when hip hop turned to gansta rap on the west coast and DOC wasn't a rapper anymore, he was a gangsta rapper, y'know? That cat rhymes like the best of 'em. Once you start putting the label on [the music] it's like, this is what it is, this is how it can marketed, this is what it can be sold as. I think the same thing is happening with overground and underground - a label's being put on it, and it's putting things in little fences. And I think it needs to come out. I want to make good music, and whoever appreciates it, thank you.

N: What's the next thing coming out from the Mission?

RA: First off, the other emcee in the group, Moe, he's been living in Boston for a while, coming back and forth doing shows with cats, and he's getting a little more stable on

the Boston side of things so we've been doing shows without him lately. He's actually rockin with Insight, who did a lot of beats on Mr. Lif's joint. The rest of us are pushing along, about to change our name to something else formerly known as Mission. We're gonna do it over a span of time so heads don't completely just think that we've dropped off the map. Next week we're going to Australia to tour, and we're looking forward to that. In April we'll be in Sac, doing a set with Lunar Heights. I don't know when the next single is gonna drop. The Mission: 2 joint is the last one we're gonna drop for a minute. We've been droppin single after single for a minute now, and now we're gonna let it breath so people don't get sick of seeing or stuff. Then when we gonna come back even stronger and harder.

ST: Will this be your first time over seas?

WS: No. It's the first time going to that side of the planet though. I'm excited 'cause it's gonna be summertime there.

ST: So you've been to Europe before?

WS: Yes.

ST: How's the response there versus in America?

RA: You don't even know what you're asking, now. We went to Europe on these military tours and we toured Kosovo and Bosnia right after the NATO bombings. We toured all of Germany, Iceland, Hungary, Croatia...it was literally like, *[mimics bombs falling from sky]*, then a week later, 'Here comes Mission, ready to spread hip hop through the broken lands!' It was craziness. Mostly, we rocked for NATO bases, so it wasn't hip hop heads. It was like cats that had been shooting at each other, and then they came in a little tent to watch us, tell them to wave their hands in the sky. It was definitely an experience we'll never forget. It was a growing and learning experience.

WS: It was definitely a very eye-opening, the things that we saw there. Like, neighborhoods that are damn near leveled. Straight out of a movie. However you imagine a movie, we were there. It was amazing, the stuff that we saw. I'm pretty grateful; should have no reason to complain.

ST: That sounds like a bizarre experience.

WS: It was definitively worth doing.

H: We did it three times.

ST: You did three tours of duty?

WS: Exactly.

ST: And this next one, is it with the Australian National Guard....? *[laughter]*

RA: **Nah, this one's sponsored by Circa, a skate company, and some cats from Stealth magazine in Australia. I'm so excited. We've been getting called up for a gang of interviews, and they got a nice buzz goin cause they got our album out over there, so we're looking forward to it.**

ST: Where do you see hip hop headed, and where do you see Mission in it? What's your role as a group?

WS: That one's tough because you can't even put your finger on it. Hip Hop's almost to the point where it can have it's own section and have little tiny sections within its sections. It's gotten so monstrous. It's very global right now, and in this country itself it has like a dozen different entities. It's just growing and growing and where it's going I can't even say. It's got so much potential... I wonder what hip hop is gonna be like in ten years for my son... I'm curious to see where he's gonna take it.

H: I know where I want it to go: I want the beats to be more soulful. I want the rhymes to be more poetic, more emotional, different content....

ST: Different content?

H: Different content than... A lot of emcees who do the battle thing -

RA: 'Be talkin all that junk'

H: ...be talkin all that junk, sound like a punk. A lot of emcees do the battle thing, and God bless 'em for it cause I love many, many battle emcees and I think it's an art that should absolutely never ever die. At the same time, I think what *[Woodstock]* was sayin about hip hop turning into a bunch of different sub-genres of hip hop is very important. I like seeing Saul Williams do his thing, and I don't know if you call it hip hop but I like where it's goin. And I'd love to think that there's a lot of people who have extremely crazy, different ideas that want to come into hip hop and not be worried about being true to the wax museum of hip hop and just trying to relive the Golden Years. What I think we're all trying to do is take what happened in the Golden Years and take it up to the next millennium, take it to the next beautiful point that it could be.

RA: We're in the next millennium.

H: That's what I'm sayin, take it *into* the next millennium. *[laughter]* Ahh, anyway...I hope it can grow and it doesn't turn into a little tombstone where in the year 2020 they do a little breakdance thing, like hip hop was something that happened in the eighties and nineties, y'know? And if they call it something else, I'm fine with that. But I hope that the energy and beauty lives on in whatever form it will.

M: I think hip hop is gonna end all wars, stop world hunger, and give world peace. *[snorts]*

[laughter]

RA: The thing I liked about hip hop since I first started listening to it is that it never seemed to have any boundaries. Once again, hip hop versus rap versus trip hop versus... rock hop...? Know what I mean? I think hip hop is any kind of music. I think whatever we call it, it'll end being divided into a genre to put in your record store, but I think it can get as big as it has now and keep on growing. What we're trying to do be at the forefront, keep it strong. Our first album was the groundwork to let you all know where we were coming from, and hopefully the stuff to come will be more spread out, more experimental, more expanding. It should be, and it has to be, cause that's how we all are. I see us going to some beautiful places, and I'm looking forward to the future with the band. Word.

**Taken from "2" off of the double LP, "One"*

***See www.criticalresistance.org for more info*

Mission: Vital Facts

Raashan Ahmad MC

Moe Poe, MC

Headnodic, bass, production

Max MacVeety drums

Kat Ouano, keys

Woodstock, samplers, production

Anthology:

"One" LP (Insidious)

Mission: EP

Contagious 12"

Home 12"

2 (remix) 12"

Soul Chips 12" (Deep Con)

... even here in Davis. Jesse Molina

On Saturday, February 16, the Davis Art Center hosted a Sweetheart's Dance and Concert for GLSEN (the gay lesbian straight education network). In spite of a handful of "Christian protestors" and police and media attention, the event was well attended and successful by all accounts.

GLSEN has a local chapter in Sacramento that umbrellas the Gay Straight Alliances (GSA) in Davis High School and Emerson Junior High School (one of only two Jr High School Level GSA in the country, the other is in Berkeley).

If you ask the students who attended Saturday's event at the Davis Art Center, they would probably tell you that the protestors didn't bother them in the least. They were excited and grateful for a place to dance and play freely. Good dancers too!! ☺

But, If you asked me or any of the other organizers or adults hosting the event, you might hear our frustration and anger with these so called "Christians" who haunt GLSEN events.

In January, at the third annual GSA Youth Leadership Training, held at the St. Ignatius Catholic Church in Sacramento, similar protestors attempted to disrupt and invade the GLSEN gathering. Their signs and chants were almost as stupid as they were standing in the rain blocking pathways and parking lots. "No trolling for teen youth sex here" read one sign. An older woman dressed in a lovely peach raincoat with her hair styled so much like Cruella DeVille screamed in my face ... "and I bet you are a baby killer too!!"

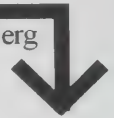
"Wrong Issue, you old shrew! Get your religious fundamental facts straight!! I'm a lesbian, one of God's Chosen People!!!" I wanted to scream back but I was escorted away kindly by a friend. I was wanting to interact with her and that is impossible. You cannot interact with hate and fear and shame. I do not want to indulge her homophobia and confusion!! I just want her to melt away like the Wicked Old Witch of the West. I want all of the hate mongers to disappear.

But, unfortunately, my Fairy Tale World is just that. And here in the Real World, yes, *even here in Davis*, protestors show up for GLSEN fundraisers and let us know that hate and fear is alive and well, an "abiding truth" you might say. Check out "abiding truth" web site if you have the stomach for it. A website dedicated to anti-gay rhetoric.

Even here in Davis, I couldn't get a religious leader from the community to lead us in an opening blessing for the GLSEN event at the Art Center. We are still considered "too controversial" and "risky" for most churches to take that stand. Maybe some of my friends and neighbors in Davis can help me understand. What *WOULD* Jesus Do?

Lowering the Bar

Liz Berg



The Demise of Society, Television, Radio, and Personal Hygiene

At what point did the "3-second-rule" for a morsel of fallen food turn into the "5-second rule"? (And subsequently, the "10-second-rule," followed by the final straw: the "God made the dirt..." mantra?) At what point can you no longer ignore that blue colony of mold on your slice of bread? Will toasting the bread permit your conscience to "forget" the mold was there in the first place? How many days can you go without showering, your secret slipping past those you interact with unnoticed? Is your last pair of clean socks *really* your last option? Is it ok to consume artificially-colored kids' cereal for more than one meal per day?

Cutting corners, lowering standards, eliminating frills, scavenging amongst the dregs. It's a game of limbo: testing the lower limits of existence by trial and error. Anything to avoid another trip to the grocery store, throwing in another load of laundry, wasting another 15 minutes on the trivialities of bathing.

It may seem as though I have issues with handling the particulars of everyday life, but this is merely the congealed film on the surface water festering in that pile of dishes in my sink. No, it's not just me; the world as a whole is plummeting into deeper levels of mediocrity each day.

Let's examine this phenomenon closer (enter the token bitter criticism of the City of Davis, a historical necessity for any issue of KDViatiOnS). To switch things up, I won't attack our favorite whip-

ping boy, the average white Davis resident over 40. In fact, I won't even discuss the infamous multi-million dollar Toad Tunnel, or the good-for-nothing hoodlums who defamed the Toad Village (aka. Amphibious Barbie Dream House, complete with elevator and general store), which, as everyone knows, was the primary residence of our beloved toads. Nope. I can prove my point using none other than my primary food source for the past 4 years: the burrito.

An assessment of the availability of quality, decently priced burritos in this People's Republic reveals a horrific trend. Is it not a rule that any Californian city with a population of over 5,000 should have a taco truck?! Davis has more than 50,000 people within its post-consumer clutches, and provides no mobile burrito relief. Perhaps there's an ordinance against parking a vehicle in an abandoned lot to peddle cheap, genuine food for the masses, but if that's wrong, then I don't want to be right.

During a recent stroll through Woodland, our "less progressive" neighboring town (complete with a Target... pause, sigh, warm fuzzy feeling inside... ok, end digression), I came across not one, not two, but 6, YES 6 burrito wagons parked along a 1-mile stretch of road. Of course, I happened to choose the one that was out of cheese (what?!), but these 6 trucks were found on just one street. How much more progressive can you get?! This is

the cornerstone of all that is great, efficient, and reasonable. Even more remarkable is Oakland, where taco trucks remain open past 2am!

Strike one, Davis. And we lower the bar one level.

We accept the lack of burrito wagons, and decide to hit up the local taquerias for a basic BCR (beans-cheese-rice burrito). The price range for this at any normal taco truck is \$1.25-\$3.00, pretty reasonable for a filling meal. Can we purchase a BCR for this price at any Davis locale? Good luck. \$3.95 is about the best you're going to do, and they just don't possess adequate tortilla-folding skills or optimal refried bean consistency.

Strike two; here's the last straw:

The price at Davis taquerias are too glam-rock for the dough you found under the couch cushions, so you head to Taco Bell for the \$.79 quick-fix bean burrito. Now I know this isn't a problem specific to Davis, but it still exemplifies a worsened quality of life. In the swinging pendulum that is the corporate menu of this establishment, we happen to be in a 1-2 year slump, where onions are now included in the bean burrito. Initially, this sounds good: more ingredients for your money. However, these aren't normal onions, just like the "beans" aren't exactly beans, and the nebulous red sauce isn't exactly salsa or enchilada sauce. I don't

Lowering the Bar (cont).

even like to consider a Taco Bell bean burrito as containing parts or separate ingredients: that's too disturbing. It's more of a whole entity that doesn't taste too awful all in all. Anyway, when you add the onions, the smooth, melty texture of the cheese-red sauce-beans whole is ruined by cold, crunchy cubes of vegetable matter whose unripe taste sticks with you for the rest of the day. The inconvenience of requesting their removal represents a definite step in the direction of de-evolution.

And so we all lose. The liberal-democratic town that is Davis has failed in providing its people with a basic level of sustenance, the burrito, of acceptable quality and price.

Burritos are not the sole determinant in assessing the caliber of life, but they play a small role in the systematic demise of society. Here's an abuse of feminist theory: if you examine a birdcage up close, you see the individual wires and find it difficult to understand why one wire is holding the bird in. But once you step back you'll realize that there are many wires, all interconnected, working together to keep the bird locked inside. The unavailability of the burrito alone is not a huge problem, but because it fits into the larger framework of systematic mediocrity, it is quite revealing and upsetting.

Let's examine the ways television programming is lowering our quality of life.

Perhaps the most disturbing demise of quality on television over the past few years is evident in the current state of the Discovery channel. What used to be educational narrations of wildlife in natural habitats or the history behind ancient ruins has now been cheapened to cop dramas, sex scandals, and "investigative reporting" on inexplicable phenomena, all with a slightly nerdy twist. They do a show on a series of murders in a prostitution ring, but try to cover their asses by explaining how the FBI performs DNA tests on hair samples left at the scenes of the crimes. Puh-leeze. They're not fooling us for one minute; the show is about shocking the audience by exploring the social taboo of prostitution, not showing the progress of science in the field of law enforcement (if you saw Jurassic Park at age 8, you can skip the Discovery channel's treatment of DNA testing). Educational programming is no longer profitable to them, so they lowered the bar.

MTV. Need I say more? Not that we could ever describe this channel's programming as useful or enlightening, but at least it used to live up to its name, however pathetically. Music Television no longer plays music videos. Instead they've skinned, beaten, and decalwed the "reality series" and thrown the remains in a blender for use in hot dog meat. "Cribs"? Spare me. Take a virtual tour through some recently famous, overpriveleged brat's brand new tract house to get an intimate glimpse of their candid lifestyle? Think if they were to come to your house... "Uhh, so here's the 'chill room' where the roommates and I all gather around this homemade coffeetable and unmatched couches we found abandoned on the street. Crap, I can't find the remote (scan the room), NO! Whatever you do, do NOT look for it under the couch cushions, just consider it a lost cause. Let's move into the kitchen. DON'T open that closet unless you want the whole house to smell like dog food! Sorry, so here's the kitchen (trip and fall down)... GODDAMN that dog! Ate an entire tub of generic brand 'I Can't Believe it's Not Butter' and left the bloody plastic container in the middle of the floor for me to break my ankle on! So the fridge is full of, well, a half-empty bottle of Thunderbird and some rotten lettuce. Let's visit the room where all the *action* (wink, wink) takes place: the bedroom. Just feast your eyes on this love nest... (quickly remove the dirty, unmatched socks, and last week's junkmail from the bed, barely noticed by the camera). I have a stunning view of the neighbor's loquacious german shepherd and the other neighbor's bee farm. Let's check out the driveway: I cruise through town old-lady-style in the Buick. I did have a more sporty '83 VW, but the oil buzzer ringing constantly after you reached 20 mph started to get to me..." Ahh, reality; as opposed to "reality." MTV is certainly at the forefront of lowering standards, making life as a witness to it that much more miserable.

So how does radio play into this alarming social demise? Have you listened to commercial radio lately? One word sums it up: demographics. Middle-class Latino males age 18-27, upper class African American women age 43-55, white males age 15-20. Every permutation of demographic categories has

been tested, observed, and questioned to find out what pop genre, rotation of music, and what types of laser-gun sound effects will keep them peeled for long enough to sell them products. This is not some paranoid conspiracy theory. Every commercial station on the FM band plays music that a specific class of consumers can "identify" with, for the purpose of presenting commodities that have been manufactured specifically for them. Music is no longer selected by DJs, it is rotated by a computer. Trashy morning shock jocks keep listeners disgusted, yet intrigued. Overstimulation is key: sound bites, echoing voices, massive overproduction, an onslaught of flashy effects for an ADD-driven culture. Radio has definitely made a turn for the worst; its initial quality and purpose has been compromised for sales.

I realize that this paints a pretty bleak picture of life in general: a warped concept of hygiene, no mobile burrito venues in Davis, television and radio reaching new lows every day. Will the world continue to depreciate and rot in a pile of its own excrement? Or is there hope?

In this debased society, there lies one bastion of purity and innocence that remains unscathed by the depravity surrounding us: KDVS 90.3 FM. I'm not just saying this because I'm obligated to, either. I really mean it. KDVS is the most powerful freeform radio station in the country, remaining on the cutting edge of music and social ideas. Our DJs are actually music fans, and our mission is to educate you through our programming. Nothing more than that: no hidden sales ploys, no spastic sound bites, no B.S. KDVS is run by regular folks who are into music and/or social concerns not represented in the mainstream. For the past 35+ years, KDVS has fostered and contributed to just about every locally-grounded musical and social revolution in the greater Sacramento area. We are a cultural phenomenon worth preserving. Please remember to support us, the one resource on the FM band that is guaranteed to challenge all that is mediocre and awful in this world, during our on-air fundraiser this April.

Comments may be directed to: eaberg@ucdavis.edu





the good ol' days

Rick Ele

For our female DJs at KDVS, I doubt that the amount of calls from aspiring bedfellows has subsided in the last few years; but for us guys who have been around long enough to remember the wilder, looser mid-90's, calls from freaky female listeners have virtually fallen off completely. Why, I remember being propositioned several times back in 1995. Heck, it might as well have been the swingin' year of 1975! A teenaged girl from Woodland even climbed out of her bedroom window a few times—actually sneaked the keys to mom'n'dad's car!—to come down to the studio and hang out and hopefully ... well, you know. Of course, being that I am of high morals and not a risk-taker, we just played some cool records together before I sent her home the same way she came.

Strangely enough, there were probably no less than a dozen or so instances when women—late at night, alone or with a group of boy-crazy girlfriends, possibly drunk or otherwise uninhibited—purred into the phone like seasoned phone-sex operators (not that I know!) complimenting me for every music choice and the sound of my voice. It usually didn't make much sense to me ... why would any woman call me to say how much she liked Finnish hardcore punk bands? Other DJs had similar stories to relate, but most of us took advice from the few who actually met some of these sex-starved voices.

"There's no words to describe how disappointed I was," said one long-time DJ concerning a meeting that linked an attractive voice to an unattractive personality. "The best advice is to ignore all of them. Any girl who would call you on the phone and proposition you without knowing anything about you but your taste in music ... you just don't wanna meet these freaks!"

Telling me to "just say no" was like preaching to the choir; I already knew that the results of meeting any of my

hormone-addled callers would most likely result in tragedy. Psychotic episodes. Not really my type. STD's?

There was one caller, however, who really got into my head. Her taste in punk was broad and impeccable, her vocabulary of bands was immense, and her voice so shy and innocent. From August of 1995 to July of 1996, she called me every week several times per show, often requesting to hear records so rare or so new that I couldn't find them until the next time I shopped at the Epicenter Zone or read the ads in the next month's issue of *Maximum Rockroll*. It was actually more often than not that our prodigious record library did not contain her requests, and that was how I originally developed the habit of *buying* records just for the sole purpose of playing them on my radio show. When fielding requests from listeners, I have always made a point of asking each caller's name and hometown so that I can acknowledge them and personally thank them on the air, but she would never give me a real name. I could only reply to her as "Igor's Friend."

As much as Igor's Friend seemed obsessed with stumping me by flexing her scene credentials, I was absolutely determined to stay no more than one step behind her. If I had ever anticipated her next request by unleashing the newest Olympia art-punk sensation immediately upon her command, I felt as if I was fulfilling the higher purpose of my radio show. Of course, that would provoke her to request something she had heard on an advance cassette copy of an upcoming release. It was like a competition.

Igor's Friend had a sweet little voice with an accent that I couldn't quite place. Her supremely correct and careful enunciation seemed British, but her accent did not. I would have figured that she was born by Scandinavians and learned English from infancy with the help of British schools. Really, her accent was so untraceable that it could have been from any part

of the world except for the United States. Had I wondered to myself if it was Russian, Pakistani, or Maori, it would seem totally plausible. But no matter how many voices I heard on the telephone, I could identify Igor's Friend's voice the moment she spoke her first syllable to me.

If she was deliberately trying to build a persona full of mystery to entrap my mind, she succeeded. I tried so hard to chip away at the mystery of Igor's Friend. What's her real name? Where is she from? Why does she call me every thirty minutes? How

“Man, whatever happened to the good ol' days at KDVS? I remember when chicks used to call the station ... wanting to [well, you know].”
—name withheld

does she know about all of this music? Who is Igor? When I asked her a question, I'd never get anything but the vaguest answer and maybe a few giggles from the group of friends that were in the room with her when she called. Apparently, our conversations had become a spectator sport for her dormitory friends. The only piece of the puzzle that I had put in the right place was that she was calling from a dorm room.

For me, innocent curiosity gave way to romantic intentions when I made a fuss on the air about how cute her voice was. I thought she was reciprocating those intentions when—sounding shy and sweeter than ever—she called back moments later to ask: "What did you mean by that? [giggle, giggle]" I then mustered the gall to

ask her if she might ever like to go to a show together. She said she wouldn't like to simulate the pressure of a *date* by going together, but perhaps one day we would just happen to *meet* at a show. My mind said that this sounded promising!

Weeks and weeks passed while Igor's Friend and I continued to build the most bizarre—perhaps most twisted—DJ/listener relationship ever. She'd request a song by **Worst Case Scenario** called "20 Degrees Cooler," and I would hunt through every record store and every 'zine ad for months in a futile attempt to find it. Finally, the new **K Records** catalog came out to announce it had just been released ... months after her original request.

A new wrinkle in this story didn't develop until the next **Peechees** show at Gilman Street. I always knew that Igor's Friend liked the Peechees very much. About a week before the event, she asked if we would have tickets to give away for that show. I checked the book that contained all of our on-air

promotions, and we did indeed have tickets available. Only one pair remained unclaimed, so I promised that I would give her the best chance to win the tickets when I hosted my show the following week. I reserved the chance to give away the tickets and gave her the cue to listen for so that she could be the first caller.

When you win a ticket give-away on KDVS, you have to give the DJ your full name to be added to the guest list and your phone number in case the event cancels. All week long, I was looking forward to finding out just *who* Igor's Friend is. On the fateful show when I had the Peechees show give-away, everything went as planned. Igor's Friend called with the correct answer to the obscure Peechees trivia question which only

the good ol' days

she could possibly know.

"Have you ever won tickets on KDVS?" I asked her.

"No," she replied.

"Well, they're not really tickets; we just put you on the guest-list," I explained. "Now, you do realize that you'll have to give me your real name, right?"

"Umm..." she stammered, then she went quiet for several moments. Even if it meant paying \$7 to see her favorite band, she didn't want to give me her name.

"I know that we have a lot of fun with all this secrecy surrounding your identity," I said. "I still won't know anything else about you. There's still plenty of mystery left to keep my head spinning all day and night, so don't worry." Finally, she gave me a name, Ellen. I'll save you the last name, but it sounded Italian.

"OK," said. "Now I need to have a phone number for you." Seemingly perplexed, she asked why. "In case we have to call you with the bad news of a cancellation," I said.

"They're not gonna cancel!" she said.

Several times, I had to level with Igor's Friend ("Do you really want the free tickets?"), occasionally putting her on hold to cue up records and perform segues. It took about ten minutes, but she finally gave me a phone number. The prefix of her phone confirmed my suspicion that she lived in a dormitory on the UC-Davis campus.

After the radio show, I went home with the satisfaction that I didn't have to call her Igor's Friend anymore. I made plans to see the Peechees that weekend in the hopes that I might casually bump into Ellen at the show. While at Gilman Street that night, I saw more young women at that show than any show I'd ever seen there, and so many looked like they could've been Igor's Friend. She always sounded like she'd be between 4'10" and 5'2", petite, bleached blonde with a short edgy hairstyle, and dressed in the hippest thrift-store-bought ensemble. There must have been over a dozen girls at the show who met this profile. Everywhere I looked, I saw girls dressed in brown or pumpkin-pie-tone hip-hugging corduroy pants from the 70's,

bright quilted polyester vests unbuttoned to show off a faded baby-blue screenprinted ringer t-shirt that looked like the cover of a Leo Sayer album, emo jackets with patches from bands on K and Kill Rock Stars, and shoes that nurses wear to work. I knew she was there, but I wasn't about to go around trying to snoop around and eavesdrop on conversations, so I left without a clue of her identity.

After that night, the I-know-more-cool-bands-than-you competition continued in a more and more obscure direction. I was chasing down so many impossibly rare records, I couldn't keep up. While our flirtation on the phone had heightened, I was convinced that regardless of what happened between us, it would be great for KDVS if she ever became a volunteer and DJ. I invited her to come down to the station sometime, but her excuse was that she was so busy with classes. If she was really so busy, I wondered, how could she have time to know about every record in the world? I didn't really want to press the issue too hard with her, so I let her go easy.

In all of the conversations that I had with Todd ("Hometown Atrocities") about her, he had also been amazed at her knowledge of good, hard-to-find music. We thought that perhaps if Igor's Friend ever called his show, Todd should recommend that she come down to KDVS and get involved. Perhaps she would feel less pressure to say no for whatever silly reason. That Monday, Todd had an opportunity to invite her, and she seemed to indicate some interest in joining us. Todd also remarked that she asked about me.

"What did she ask?" I wondered.

"Uh, just ... she wanted to know if I knew you," he said, seeming perplexed. It was just a dim ray of hope, but I was happy with it.

DJ Aaron—KDVS's popular indie-rock god throughout the mid-90's—also reported a similar story involving a mysterious female caller: "Dude, this girl called askin' about ya ... she sounded totally hot!"

By this time, it seemed that nearly all of my KDVS peers knew about Igor's Friend. Among my closest friends here, everyone was sure that I *definitely should* call her at the num-

ber she gave me. I wasn't 100% certain that Igor's Friend's real name was Ellen, so, before I could call her, I would have to verify that the phone number she had given me actually would connect to a person named Ellen. That meant that I would have to look her up in the *UC-Davis Student Directory*. I knew that if I did that, I would also see her address, and that gave me the feeling that I was taking a step on a slippery slope that could lead to a charge of *stalking*. My friends then made fun of me for being "too P.C." or too wimpy.

Later, while I was having a phone conversation with Igor's Friend during a radio show, she mentioned that she saw a photo of me in the most recent program guide, and that it confirmed to her the fact that she had seen me at shows before. When I continued to think about that during and after our conversation, I became less and less comfortable with the fact that she knew exactly what I looked like, but I wasn't even sure I knew who she was. I then became determined to take my friends' advice and check the student directory to confirm her first and last name. Sure enough ... it was in there, spelled exactly how she had dictated over the phone, with the same phone number that I had committed to my photographic memory, and with an address of a room on the third floor of Rienda Hall. Immediately, I felt remorseful for knowing where she lived, so I vowed to myself that I would never make a surprise appearance there. Now that I knew that she was who she said she was, I was determined that I would give her a call, if only expressly for the purpose of inviting her to the next new volunteer orientation.

With my nerves in a bundle, I dialed her number and tried to focus while the phone rang. I was afraid that when someone picked up, I'd forget to ask for Ellen by name; perhaps I wouldn't even be able to speak. You know how that happens in those shy-boy-meets-girl-of-his-dreams movies. A voice other than Igor's Friend's answered the phone.

"May I speak to Ellen, please?" I asked.

There was a pause. Then the voice asked who was calling. I identified myself as "Rick from the radio station." Then there was another pause. I could hear footsteps running away

from the phone, and then a bunch giggling voices drawing nearer to the phone. At least a minute passed before Igor's Friend said hello.

"I know that I told you that I would never call this number," I said, "but I wasn't sure if you knew about the new volunteer meeting that we'll be having."

Despite turning down my invitation, we wound up talking for about two hours about music, shows, school, and the continuing mystery surrounding her identity. She still kept most things a secret and talked in circles a lot, but she did offer up some facts about her likes and dislikes. She even seemed interested in knowing more about me. Two hours, and not a single awkward pause (like in junior high when you called a girl you liked, and you felt as if you were just watching different TV shows together). At the conclusion of the conversation, she gave me permission to call again if I wanted.

About once a week or so, I would call and ask for Ellen in the evening. Each time, it was the same routine. A different voice would pick up the phone, there would be a long pause, the giggling audience would gather, and then she would finally pick up the phone and we'd talk for hours just trading secrets about ourselves. I felt that each week, I would get closer to the day that Igor's Friend would give me permission to meet her, but I would never ask for the chance. She would continue to hint that we would run into each other one day.

A few months later, I played a long set of songs by **The Wipers** to honor the request of a new friend I had met who dug the band. During the Wipers block, Igor's Friend requested the song "Cool Schmool" by **Bratmobile**. I had never paid much attention to the lyrics of that song until that night, so I was amused when I realized that the opening verse begins "I don't wanna sit around and talk about the Wipers." The next request, however, was actually a bit worrying, "Dead, Baby" by the **Fucking Angels** (from the split LP on Gravity with the **Vicious Ginks**), which repeats these words in a very deadpan manner: "I'll listen to you, but it doesn't matter to me ... Better be a good boy, better be a good boy." I felt that I had just discovered a hurtful side to Igor's Friend's personality. By the time the she requested the song "Uncrushworthy" by **Courtney Love** (the band, not Kurt's widow), I was really feeling tormented

What Kind of Ego Trip are You Taking?

by her.

Following that experience, I discussed it with my best friend and his girlfriend, whose opinion I really valued. She felt that the peculiar choices for on-air requests were equivalent to emotional abuse, and that I should definitely stand up for myself and demand her respect. If she wouldn't respect me, then I should just stop talking to her. With that advice from the female perspective, I picked up the phone and called her.

Perhaps more nervous than the first time I called her, I asked Igor's Friend if I was over-analyzing the lyrics of certain songs she had requested. She acted incredulous, swearing that the Wipers reference in the Bratmobile song was merely coincidental. Call me naive, but I accepted that answer with a sigh of relief, and we continued to talk for hours. You could even say our DJ/listener relationship was immediately back to "normal."

Igor's Friend always sounded perky and upbeat whenever we spoke to each other, but in the last week of the spring academic quarter of 1996, her final call came, and it sounded downright somber and apologetic. There was no request, just an explanation that with the beginning of summer vacation, she would be leaving Davis at least for a short while, perhaps indefinitely. She thanked me for being her favorite DJ and playing so many songs for her, said goodbye, and hung up the phone.

I wanted to call her one last time at home in the evening before the last day of finals—in a last ditch effort to meet her—but I must have believed in karma then more than I do now. I decided that I would just wait until she came back to Davis in the fall, but I never heard from Igor's Friend again.

Since then, I became bitter and discriminated against melodies, major scales, and happy music for years. This is how I became KDVS's hardcore DJ.

I haven't dwelled much on the Igor's Friend saga until now, but I've still come up with a few theories about her identity. She probably wasn't Ellen, but she definitely had a friend named Ellen who probably lived a few doors down from her in Rienda Hall. I'm guessing Ellen was the plus-one guest for the Peechees ticket give-away.

The following is a little quiz designed to provoke thought as well as entertain. After all, it is About YOU! (Non?)
Namasté, France

1. It's Monday morning and you gather for coffee with a friend. You ask them "How was your weekend?" Why?

- A) Because you had an amazing weekend, want to talk about it, yet feel it is more polite to ask about theirs first.
- B) Because you know they had a lousier weekend than yours and it will make you feel better to hear about it.
- C) You never know, they might talk about something you might enjoy doing one day.
- D) They will like you more if you appear interested in their lives.
- E) Because you really care.

2. When you walk by a mirror, you look because...

- A) Damn, I look great.
- B) To remind you that other people look way worse than you do.
- C) You want to know what that new outfit looks like full length and haven't looked at a mirror since putting it on 6 hours ago.
- D) You wish to make sure you fit in with the dress style around you.
- E) Since it's straight in front of you, you can't really miss it.

3. You go to a gym because,

- A) All those flabbee girls need your wonderful physique as an example.
- B) It's a necessary evil.
- C) It feels so great!
- D) Because your boss expects it from all her employees. Got to fit in the culture.
- E) It is just a part of your day.

4. You're at a party where you know no one else.

- A) You check out the competition to make sure you are the coolest person there, in terms of clothes, moves, looks...
- B) You don't really feel like being there, yet maybe somebody will say something to you.
- C) They have really fine music, and you like the host so it will be good no matter what.
- D) The "right" people are there.
- E) You said you would go and you have no expectations other than enjoying yourself.

5. It's 8 am and you walk by someone

who is disabled. They smile at you and say good morning as they walk on by in the opposite direction you are going. You

- A) Don't notice them and, embarrassed for the poor loser, ignore their greeting.
- B) Feel a little envious. They have such an obvious reason to be miserable!
- C) Return their greetings and say a silent little prayer of thanks for your own health.
- D) Call them "hon" & ask them again if they need help after they've smiled and told you they didn't.
- E) Say good morning, mean it, and keep walking.

6. You are at a cash register and the person in front of you is chitchatting with the cashier adding at least 5 minutes to the transaction. You

- A) Ask them to hurry as you have a very important meeting (so it is with your gym).
- B) Eavesdrop and feel grateful to have a legitimate excuse to be late.
- C) Take the time to balance your checkbook.
- D) Look around you and exchange sighs with other shoppers.
- E) Don't notice. You budgeted your time for delays any way.

7. You go to a wedding and someone is wearing the very same outfit. They look way better in it than you do. You

- A) are flabbergasted. At least your date is better looking/more important.
- B) tell the usher to let the bridal party know you were taken ill and go home.
- C) tell them how great they look and ask their secret for staying in such good shape.
- D) well at least it shows you fit in.
- E) don't notice until someone points it out. Say oh, and continue your conversation.

8. You are asked by a hostess where you are invited for dinner about your food preferences.

- A) You tell her that you are lactose intolerant, prefer seafood, don't like celery, mushrooms, onions, or tomatoes, and must eat with chopsticks.
- B) You tell her anything will do but secretly know you won't like the food.
- C) Thank her for asking and mention you like everything except okra.
- D) Find out who else is going to go and have what they will have.
- E) Tell her your vegetarian and like everything which would fall in that category.

9. You are invited to go to a concert with a colleague. Of course,

- A) S/He's after your bod. Why else would they ask you?
- B) Figure they had no one else to ask. Say yes but don't tell them you hate who's playing.
- C) Are thrilled. You love live music and look forward to knowing them a bit better.
- D) Say no since you heard rumors they are about to be fired.
- E) Thank them and plan to go.

10. A friend calls you supposedly just to chat but they are clearly upset about something. You are in a hurry so you:

- A) Tell them you're in a hurry and have to get off the phone.
- B) Start telling them about your problems and cancel your plans for the evening. What a bummer.
- C) Take an extra five minutes and ask them what's wrong. Make a plan to talk the next day.
- D) Listen and dig deeper. This may be helpful to your career/Social life.
- E) Figure it is up to them to let you know if they're upset or not.

So, how did you do? Am sure most of you have figured out the score and if you have been really really honest you will fall into one of these categories

Mostly A's. Oh, my, aren't you gorgeous and fine and smart? ...and shallow and on the ego trip of all time. It's About ME is your motto

Mostly B's. Poor B. Nothing ever lives up to your expectations and something usually goes wrong each and every day. Yes you suffer from low self-esteem, but all this concentration on the self is a nasty habit to kick. Do some volunteer work. By helping others, you will step back into the light.

Mostly C's. A healthy place to be! You sound like a great person with a minimum of drama in your life. Can I be your friend?

Mostly D's. Look. The 80's are over. Time to think in terms of helping others. Lo and behold, you will actually be happier!

Mostly E. Yes you are ego-less. Unless you are a saint or enlightened deity, though, it doesn't make you the best company to be around... We are on this earth to share who we are with others. Try it, you'll like it!

ZLICHER FASTER BORING ER UNPROFESSIONAL EXPERIMENTAL REVIEWS #1! 90! 90!!

EXPERIMENTAL
REVIEWS

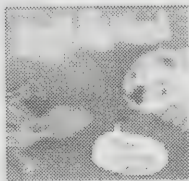
DELAYED SLEEP – “the somnambulist” (monorail trespassing) – swalmy prick ears in bloody pools of giddyness and wombish sknedem drowsylymp sleepy. Drone guitar parts. Really varied with lots going on, and all the tracks are unique. Great stuff!

WOLF EYES “w/ spykes” (hanson records) – to pick up from last quarter’s review, these guys are so great! I’m just really getting into these sorts of drone hypnotic noises, and there are like 3 newish releases out now by wolf eyes. The “wolf eyes with spykes”, the “drolls” tape (on american tapes), and the “slicer” tape (on hanson) are also great. These capture more of their live performances, whereas their older releases are more “rocky” or planned, these are just dredging and beautiful. Sounds like sort of a generic comparison, but I keep thinking about Throbbing Gristle. Echoing drones and bleeps of far off planes, then with falling trumpets and slowing electric circuits.. a thermosep polymer gives a final gasp as it yields to the compressive force of the injection mold. The inescapability of oxidation. Screeching, popping, a steady dissipation of energy: the memoirs of a certain optical fiber.

EINSURZENDE NEUBATEN – “strategies against architecture III. A comedy of errors” 2xcd (mute) Opera, dead. With weird industrial sounds, and withering constructions. Ahhg! There are pictures of them on the inside. They are clean, and well dressed, and they have kids! Eighh! So weird. I wish I could do an album to album comparison of all of their other works, but alas, no. I enjoyed it though. Some darky sounds, some clanging around, some drone stuff, stringy rubust deep chugging rhythms also.

V/A BOYD RICE presents **MUSIC FOR PUSSYCATS** (on soleilmoon, I think) – preeee knees. Twerpy blunty twitterings and flower stems. Girls sing about plushy ribbons. Bright pure shrill clompy dancy, dreamy, songs from boyd rice’s youth, he felt that their music never got the recognition and audience they should have, so he compiled this album. saccharine, beautiful dreamy 60’s girly pop. Artists include: diane ray, bernadette castro, bernadette caroll, susan rafey, priscilla paris, love exchange, honey ltd, robbie winston, lori burton. So if you’re a 60’s pop trivia fiend, and you haven’t heard of any of the aforementioned artists, you really should check this out. Lovey, heads on pillows, snappy, flirty, warm breezes.

MELT BANANA – “speak, squeak, creak” (original released on nux in 1994, now reissued by a-zap) bromp bromp bromp. Eik eik eik. 1-2 minute long songs.



Screamseck, fazzt spit. Immunity. Gtktkt, gtkt. Yeah, I think I’m sort of immune to them. I like their “cactuses come in flocks” a-zap release more, I think. It was a

trashier recording. These are pretty clean (noise wise). I’m figuring out I have a preference toward more crapmost quality lo-fi recordings...

FLYING LUTTENBACHERS – “trauma” 2XLP – harsh improvisational trask jask. Buzzsaw as tears from ripped spine. Knickky and flippy. I’d like to quote the entire 1000 word essay they included describing their music, but its real long. Basically, it was about how they’re not “free jazz”. Not “free” because the tonality and intensity were planned out beforehand, and because it was a sort of research study in intensity and momentum and, well, conveyance of pure trauma. One thing Weasel Walter (drummer, and consistent member) said was “The typical result was a dense cloud burst where the overall mass of sound and its coincidental results were valued beyond the integrity of the individual components.” Not “jazz”, because although they respected the fathers of free jazz, they weren’t trying to adhere to those standards, and weren’t trying to bring anything back or something... And that the album was not meant to “swing”, but more about sheer brutality and emotional and physical conveyance through sound. Hmm, it’s put lots better in the actual writeup. Anyway, I think it’s definitely one of the best orchestrated harsh improvisational recordings ever. The recording quality is great, I think, and the levels and tones of all the instruments are great also. A general bludgeoning and shaking ambience.

JONNY X AND THE GROADIES – “illin’ technology” 7” – flittttipp tipp flitttt. Metal. Yeah, I’d say they’re some sort of death and black metal combo, w/ synths and drum machines. Their live performance is really intense with pools of sweat and sttrobe epilepsy and shocking bright colors.

C. PTAK – “prepare yourself” (here see) gal from Nautical Almanac (geez, I reviewed that last quarter also...) does solo project on her own new label. Abstract (but not abstract as in the abstract genre of “idm” electronics) but just weird, videogamey, bloopy, shreddy, fun, some songy songs, some moon landings.

DEERHOOF – “half bird” (menlo park) pretty distorto, beak connecto brokn-

lines and noise with pretty atonal birdy singing and happy weird tunes. Dancy, twirly, smashy, flutey. Percussion clinks and kitty cats falling into trashcans with screeching and laughing in puddles. xylophone too.

V/A US POP LIFE vol. 12: “tribute to fort thunder” (contact records) lightning bolt, quintron, melt banana, olneyville sound system, deerhoof, black dice, 25 suaves, lesser, red monkey, pixel tan, music tapes, drums and tuba. And a buncha other electronic bands too. They shutdown this art commune in Providence, RI, and they used to have tons of shows there, and now it is a parking lot, or a Target (c), I can’t remember. It was a beautiful place. I guess I could go into what each band sounds like, but I won’t. I’ll just stay they’re mostly along the lines of “herky jerky noisy” type rock/noise bands, and a bunch of abstract electronics as well.

NIHILIST SPASM BAND – “no record” (cortical foundation, 220gm vinyl) – bap man on the dole, bumb bumb thumb. Niieee. Tired throats, sick of life, being held down on concrete, gotta scream about it. Spinning in a black circle room. Writhing on the floor, arms strapped to sides. The grating sort of listless tiredness. And still grating, screaming. Kazoos. Anemic and bored, you can tell that someone just lost it. Screamy drummbbs and improv instruments. Man, I love this band. Oh yeah, did I mention they’re from Canada????

JOE COLLEY/CRAWL UNIT – “clay sounds” 7” (meeuw muzak) – crisp it exists inside of your ears. Meek beeks. Close up recordings of the absorption of water into clay. The simplicity of this is almost overwhelming, and the sounds are beautiful.

CREATION MUSIC – self released x2cd-email reliun@hotmail.com if you want a copy. Insides gleem and squeem. Vuvvuvvv. Throat singing and contorting. Hyper bursting violin. Stemminggkkgt drums. Thumbly wrouthgu piano. Names include: arrington de dionysio (of old time relijun), michael griffin (of behead the prophet and noggin), gust burns, john shirba, eli crews (of spezza rotto).

BLACK EYES – “chimes in dark waver”? (I believe it’s an American Tapes release, or hanson records) hummmm. Gnummm.

Plik plik. Reproduce. Mough. Reproduce. Dude! Its black dice (one of my favorite bands) and wolf eyes (obviously one of my favorite bands) collaborating accidentally unknowingly (John Olsen was recording them, as they were setting up equipment and letting their minds and machines wander in space) and this came out great. Like field recordings of ambient thought exchanges with multiple laconic instruments washing over one another. Yeah. This was volume 1. Volume 2 will come out later, and then they're going to release a double vinyl set of it.

CHARLES BUKOWSKI - "70 minutes in Hell" (chinaski records) 70 minutes of dejected and

numbing poetry read by Charles Bukowski himself. Weird atmosphere, great voice, "a little atomic bomb", "an action afternoon", "the hairy hairy fist", "something for the nuns, the touts, the grocery clerks and you", "the genius of the crowd" and other great ones also.



LIGHTNING BOLT reissue of their first album (Load Records) More like the ruins as I kept reading they sounded like the ruins when "ride the skies" came out, but now I see what they mean, they really are messed up and noisy and bleedingly thrashed out in this one. Great!!!!!!

V/A FLUXUS ANTHOLOGY a collection of music and sound events edited by Maurizio Nannucci (copyright recordings, zona archives). Songs sound like this individually: Low rolling pianos, radio snips, static, bad foreign pop, twerpy broken brass band, deranged dyslexics conversing recorded on bad mics with a monochrome loudspeaker shouting orders, low creepy noises, ghostly chamber music, clinking harpsichords, drone wind instrument and voices, bad accents, crunching glass, the insides of an electric cord as it transfers music signals, crisps, chirps. Includes tracks from John Cage and Lamonte Young and Yoko Ono, and many others.

USAISAMONSTER self titled 12" (massive distribution) nice mixture of noisy punk mountain travelers, rolling, cyclone chaos, snap back to a rhythm. Weird noises I don't know. Call in and request it, I'll play it for you. Some swampy folky pretty parts.

Sorry, this is lame... email me if you have any questions. whomthebats@3.doo.com also, visit the experimental page at www.3doo.com/experimental and listen to my show, Sundays from 4pm - 7pm. Is school over yet?? Pplease? I'm hoping

soon... I'm starting to not be able to absorb or retain any information into my head anymore. So, has college been an anti learning, spiritual emotional drain, raping of intellect, taking hostage of the desire to learn or what?? maybe I'll write about that next time.. oh yeah, I was supposed to write an article about how relationships with other people are a bad idea. But I sort of forgot. Heh, that proves it I guess. No, it's a good thing, really, I guess. Nah. Its all about saturating your mind in complete utter waste and harsh noise. And abstract information. Lots of information. Yes, I mean, really... ok, this is turning into an article, so I will write it ..

INFORMATION IS USELESS

So we are a bunch of information gathering machines, right? What does that do? What does it provide for the attainment of our ultimate purpose??? So, we are made differently, we behave differently. So what? So this means, we each have our own personalities. Personalities are used to process this information, this is what makes us unique. We process information in our own unique way. But how can we judge anything (I mean process it) outside of our personality? We are ultimately limited by our personalities. Our personalities are based on our own personal logic. Isn't logic just a product of environment??? Logic is what we have grown up seeing and feeling around us, we have subconsciously organized it into a framework that we use to interact with everything. So we are all brimming from the same stew. The sameness is killing me. What justifies personality. What justifies our existence?? The sameness is killing me. If our consciousness all comes from the same ethereal stew which we are all exposed to, what are we as individuals, anyway?? How can people possibly claim to be above this, if their brains have never left their notions of reality? How can you say "I logically know this" when your logic is ultimately birthed from the huge joke that is part of the thing that you were trying to question in the first place?? What the fuck is going on here? What separates us? Is there meaning to anything? Where we are as a society now, is based on the arbitrary notions collected and normalized slowly over a period of thousands of years. It is ultimately nothing, because it is based solely on chaos, not on structure. Structure from complete chaos. IT IS NOTHING. IT IS ARBITRARY. The arbitrariness is killing me. So, yeah, we can make art, we can create, but so what. What if animals are dadaists?? What if the act of them not caring, not creating, is art in itself??? What if they are more evolved than us?? This is messing me up big time here. I have to say I'm feeling sort of depressed. I keep trying to focus on a meaning, and I keep focusing and focusing, and there is no POINT in the focus. So this is probably where the creator ideology comes in. It's all ok, the absurdity leaves, when there is a creator, because then there is a focal point, an origin. The previously

discussed absurdity is justified within itself, because with a beginning point, everything else comes from that, so it is like some sort of biology experiment, and we are reacting to each other, and it is interesting to see what occurs. But without the origin, is it meaningless? Sort of like the analogy of the tree falling in the forest and there's no one there to watch it or hear it. Does the tree still exist? If we are alive, and there is no creator, or origin, or meaning, then what justifies our existence?? I keep telling myself, we justify it to ourselves, and that is all that should be needed. I dunno, I've always been a happy well adjusted person, but lately I've been sort of getting into this spiral of dejectedness in the back of my mind. I need to get out of this. I feel like I'm going crazy analyzing everything. I feel like there's some simple statement I've forgotten, something that will allow it to all fall into place. But its like I can't remember it right now or something. I can't remember anything anymore! I want to go back to how I was. But then again, I shouldn't be afraid of this. Maybe that's the answer, I just need to get through this, and maybe just realizing it is the best thing for me. Maybe realizing this is sort of a liberation, but I've always felt that I've seen things clearly, now it's just more depressing for some reason. It's just too clear. I'm looking into it too much, because I feel I need to, but it is just destroying my ability to interact comfortably and happily. One thing, is that it's better than nothing. I'd never think of committing suicide or anything, because that would just be giving into the nothingness, and not acknowledging the anti nothingness, which I'm sure exists, but I'm just trying to justify it. But what is "feeling" anyway? So, are we conditioned to feel emotion? So, is emotion just endearing familiarity vs. unfamiliarity? Does that mean it is meaningless as well? What's wrong with familiarity? Communication? The more I keep searching for answers, the focusing just keeps pushing out notions of interaction, humanity, emotion. As if those are not justified in "ultimate logic" of solving a problem... it's like I'm trying to solve a math problem, which sickens me. Why do I keep trying to deduce this mathematically? I feel like I'm stuck in a claustrophobic tunnel. Why am I judging what deserves to be justified with "meaning" and what doesn't?? That in itself is arbitrary. Why am I not using "human" notions in my logic, like I'm trying to find the real answer, and that it should be something "above human", yeah, like our solar system, it is all mathematical, and everything is "justified". But what if emotion is just another form of complex mathematics? Actually, that would be really sad. Unless math was the meaning of life, then, we'd just be robots, unless emotion could be a type of math... So should I read some philosophy? Why? Why should I need help discovering truths that I think should lie within myself to begin with?? This is another thing I am trying to cope with. Should I disrupt my train of thought, with someone

INFORMATION IS USELESS

info is still useless

else's notions? Is something true in my mind, only if I find it on my own? I don't think this is true (or, I'm still thinking about that, but from my own experience, it's not true. I would not even be thinking about this right now, if I had not come to interact with those who I have known. And I think I'm much better off). In people, there is this bizarre underlying sameness, but within them there is infinite difference as well. This can be taken as a sort of beauty. What's weird to me, is the justification of social interaction, of informational and emotional exchange, and how this "stimulates" the mind and well-being. Why? We are never so independent that we would not benefit from a good conversation with another human being, "good" or "bad". This stimulates creativity and understanding on so many levels, and it is one of the greatest things we have. The sameness, again. But maybe the chaos is what justifies it. If we functioned purely on mathematical logic, we'd be robots, with no freedom. Maybe we'd have an excuse to live, because we'd have a creator, but would that justify life? I have to stop using the word "justify", I am torturing myself, with things that I'm trying to force meaning on, and other things that I'm trying to remove meaning from, which is pretty pointless. I'm trying to analyze in my own frame of logic! I guess there is beauty in chaos. Maybe chaos is the creator. And sameness is the anti chaos, and that jockish guy hooting at the football game is part of the greatest most anti-art chaos there is! OK!! Ok, I think I'll stop here. Seems like things are looking up. I feel that lump of gnawing despondence is sort of fizzling away. Ok, I'll think about this more and get back to you... also, the funny thing, is that I could have replaced the subjects in this article with any other attributes of human consciousness and feeling. How sickening is that? Maybe that further exposes the absurdity of my argument, which makes me feel better curiously enough... yeah, I should go read up on what some other people have to say on this, maybe it will get me out of my logical vacuum.

~~dub v sub~~

James Mah

Hey, you remember the days when the anime dub vs. sub argument actually had merit? Back when the dubs were of high quality and didn't sound like a bunch of kids in a garage? Those were the days. Sure, Pioneer is still doing quality dubs, and ADV puts one out every now and then, but for the most part the current dubbing of anime is more painful to listen to than watching an episode of Clump Campus Detectives. So with that in mind I've decided to use that powerful force known as memory and present...

Five Great Dub moments.

5. Slayers Next: The Idol Song

The Slayers dub isn't anything to write home about. But one moment that can not be ignored takes place in the episode where Lina and Amelia have to dress up like idol stars and sing a typically nauseating pop song. There's nothing better in an anime dub than when the English Voice Actors sing. In Tenchi Muyo they tried to synch to the

mouth movements and ended up with a chopped up song that paused and continued too rapidly to understand. In Ranma 1/2 they ignored mouth movements and produced enjoyable songs. In Slayers you realize why very few American Voice Actresses have recording contracts. But just when you think your ears are going to fall off English Lina declares: "And now in Japanese" and the episode switches to the Japanese track. That's the hardest I've ever laughed while watching Slayers.

4. Cowboy Bebop: Faye Valentine

Yes Virginia, there is such a thing as an over-saturation of Megumi Hayashibara. It's some sort of Japanese law that you can't start an anime series without giving that woman a job. How else do you explain that she's in every anime series worth looking at? (And quite a few that aren't.) And how sad is it that whenever her characters are dubbed into English nobody thinks the replacement is comparable? (Personally I prefer Venus Terzo's female Ranma.) Then Cowboy Bebop comes out and surprise, surprise everyone thinks the American (or was it a Canadian) did a better job. Meanwhile the devil was seen looking at space heaters.

3. Record of Lodoss War: Welcome to Lodoss Island.

Let's get something straight, the dub of the Lodoss War Television show should never be seen by serious anime fans or people that can hear sound. One minute listening to the English track and you won't notice the varying animation quality from episode to episode because you'll be on the ground trying to rip off your ears. In the Japanese version the Welcome To Lodoss Island segments at the end of each episode are a must see for everyone who loves anime and has a slightly demented streak to them. If you go beyond demented and into the scary territory then you need to see them in English. To synch with the Super Deformed mouth movements the English writers had to add a few words to the script. The word they chose was "fricking." In the English version Super Deformed Neese swears like a frickin' sailor when someone frickin' tries to take her frickin' cookies".

2. Street Fighter Movie

This isn't really a great dub moment, it's an important one, to me. See, it was while watching this movie for the second time that I realized the dub really sucked. Guile especially grated on my nerves. When Jean Claude VanDamme doesn't provide the worst portrayal of a character then there's a problem. It was at that moment that I decided to stop defending the entire category of dubbed anime. Sure, titles can stand out from time to time, but it's only with the Japanese versions that you can be assured that the voices you hear won't make you want to take a pencil and stab it into the character's biceps just to shut him up.

1. Pokemon: Psyduck

Is Pokemon better in Japanese? Yes. It almost has to be. But during the summer of 1998 I taped the American version religiously. I did that for one reason: Psyduck. The sucker was funny. If the episode I taped featured Psyduck I would keep it, if not I'd tape over it. I won't even mention the amount of Psyduck merchandise I've in my room back home. Christ, I even went to the Pokemon movie during it's first week and had a ten minute conversation with the kid next to me, him pretending to be Pikachu

while I pretended to be Psyduck. But the point is that Psyduck is only funny in English. I've heard the Japanese "Koduck" and I can only say that something is missing. The voice isn't funny. It's not a Japanese thing, you know, like the way the French think Jerry Lewis is funny. All I can say is that if I had heard the Japanese "Koduck" I wouldn't have him on my key chain like I do Psyduck.



THE ROCK N ROLL LOW DOWN

BY MEGAN

Buff Medways - 7" (SmartGuy Records - www.smartguyrecords.com)

Buff Medways - *Into Your Dreams* 7" (Vinyl Japan - www.vinyljapan.com)

These were the first recordings I'd heard of this particular **Billy Childish** musical enterprise, and they're what you'd expect, sticking true to the gritty path he's been carving out for the last 20-odd years. "Til It Is Over" reminds me at times of "Baby Go" and the refrain of "nothing to say"



sounds a bit like the **Who's** "Can't Explain." "Archive From 1959" details his school years in a manner similar to "Girl From '62." My favorite tune on this one is

"Medway Sadness," which sports funkier-than-usual rhythm section work and some shredding guitar. Finally there's "Just Explain," which has a nice swagger but sounds even more derivative of the aforementioned **Who** track. On the second 7" we have a reverent version of **Jim Hendrix's** "Highway Chile," and the title track, in which he threatens to stop waiting around for you to "come into my life" and head straight into your sleeping mind. It features a charmingly unnecessary big finish after the initial fade, as if giving us a taste of what lies beyond the end of the song.

Masonics - *The Masonic Machine Turns On You* CD (Vinyl Japan - www.vinyljapan.com)

Sacramento was blessed with the almost inconceivable appearance of the **Masonics** at the Distillery this past February 20th. Thanks to **Tim Foster** of the **Trouble Makers** (who put in a typically raucous performance that night) the **Masonics** used some down time to come play for us lowly Valley types who are used to traveling to the Bay Area for such a privilege. Sadly **Micky Hampshire's** voice was all but gone and the gravelly croak that emerged led him to suggest they do some **Captain Beefheart**. As painful as it was to hear him struggling, they were extremely game and played much longer than we had any right to expect, filling in with instrumentals when necessary. It also was an opportunity to pick up their latest. "(The Life & Times Of) Sarah Hand" is a delightfully macabre tale in the tradition of "Down Among the Dead Men," about a woman who lays her neck down on a railroad track one day so her body and her head can live separate lives. While her body lives with a married man, her head lives in Japan, "chasing cigarettes and eating fish." Cool, huh? "The Galloping Goblin" is best experienced live, when they begin running in place to the music like some bizarre form of aerobics that includes tobacco and bourbon as part of the fitness plan. "He's An Animal" has got to be one of the catchiest tunes of self-loathing ever, while "Strangest of All" reminds me of the **Guaranteed Ugly** with swirling carnival organ and lyrics about love at the freak show. "The Shape

I'm In" pretty much sums up the "smoke too much and drink too much gin" health plan alluded to earlier. "No Desire For Revenge" is a ballad dripping with vitriol toward a past love. I don't know how I got so lucky, but here's a band I assumed I'd never get to see, and I've seen them three times in the last 3 months. Yet, as with the shows, the only disappointment in this release is that I want more!

v/a - *Before Birdmen Flew* Volume One LP (Vinyl Vengeance Records)

This rockin' collection of Australian & New Zealand (& one accidental Brit) beat, R&B & punk from '65-'67 includes a nice collage of band pics, original single labels and brief biographical info. It kicks off with the totally smokin', fuzzed-out "By My Side" by **Elois**, which unfortunately is their only known single. The **Black Diamonds'** "I Want, Need, Love You" is another fierce cut, and apparently an exception to this band's otherwise pop repertoire. "Rum Drunk" by the **Moods** is great garage from a band that - looking at their photo - seemed to be going for a **Kinks** look to match their sound. "Pogs Theme" by the **Pogs** is an unremarkable frat-type tune that apparently was modeled after **Manfred Mann's** "The One In The Middle," but the story behind the band is more interesting. They were apparently architecture students who only played parties thrown by the more affluent end of society, eschewing the typical club circuit. How terribly un-rock'n roll of them. The **La De Das** had such a promising start on their '66 single "Little Girl," and got even better with their second, "How Is the Air Up There." The fire seemed to have died after that though, with subsequent material consisting mostly of lukewarm covers of songs like "I Put A Spell On You" and "Land of 1000 Dances." The **Vacant Lot** take the **Who's** approach to the often-covered **Eddie Holland** tune "Leaving Here," and it's definitely one of the better versions I've heard. "No Cheatin" by **Donnie Sutherland & the Titans** is a nice stab



at some primitive R&B a la **Bo Diddley**. **Steve & the Board's** version of "Rosalyn" is not as blood, sweat and booze soaked as the **Pretty Things'** but it's definitely frantic, and big points just for picking such a band to cover. We close out with the **D-Coys'** "You're Against," a winning blend of snotty "I'm Not Like Everybody Else" style lyrics and pristine pop catchiness. A definite grabber.

v/a - *Before Birdmen Flew* Volume Two LP (Vinyl Vengeance Records)

This second foray into mid-'60's punk from Down Under lives up to the standard of quality it set the first time out. We begin with a nice cover of the **Birds'** classic "No Good Without You" by the **Vince Maloney Sect**. The **Blue Beats** were a band that

apparently did all the right things and had all the right connections but never got that big break, and it's too bad, because "She's Coming Home" sounds like a classic catchy garage nugget to me. The **Purple Hearts** cover "Of Hopes & Dreams & Tombstones," a rare US soul track, featuring great tempo changes, wailing harmonica and bluesy guitar a la the **Pretty Things**. The **Black Diamonds'** "See the Way" is very catchy, with just the right mix of roughness and melody. Referred to in the liners as the "poor man's **Easybeats**,"

Throb purposefully developed a **Pretty Things** (there's a reason those earlier Australian comps were called "Ugly Things" ya know) style bad-boy image and even scored a No. 4 National hit with their cover of the **Rolling Stones'** "Fortune Teller," included here, along with a previously unissued cover of the **Kinks'** "I Need You." "Don't Ask Me Why" by **Chris Hall & the Torquays** has the same tightly coiled energy of the **Creation's** "Bill Bang Pow." The **In-Sect** accomplished the rare feat of releasing an album (called *In-Sect-A-Sides*), and "I Can See My Love," featured here, has some nice harmonies and cool guitar that at times sound like **Dave Allan**. Now as far as I'm concerned, it is simply not possible to even approach the near perfection of the **Zombies**, but **Robbie Peters** does a high-energy version "She Does Everything For Me," and again, big points for choosing them as a band to emulate, if only for a song's worth. **Running Jumping Standing Still**, featuring former members of the **Missing Links** ("Wild About You"), the aforementioned **Throb** and the **Pleazers**, were only together long enough to release two singles, latter of which, "Little Girl," is found here. **Machine Gun Kelly's Rejects** were put together by former **Masters' Apprentices** guitarist **Rick Morrison** but never released anything; the cool, agitated "I'm Going Back" came from tapes, and is the one tune that actually sounds more psychodelic than anything else. Finally, "This Life Of Mine" by **Lost Souls** might just be my favorite track, for not only is it an anguished diatribe of the sort generally reserved for the end of a long hard lifetime of suffering, but it comes from a band who were all 17-18 at the time. If only they hadn't broken up after this single failed to make them stars - you'd think that tragedy alone would have given them more songwriting material.



v/a *From the Kitchen to the Garage* CD (Distortions-Waterpipe Records)

Despite its title, which I initially found rather insulting, this collection of Dutch female artists is a definite grower. Individually there isn't anything really remarkable about most of these songs, and yet together, they form an interesting time capsule of the gradual social/sexual revolution that really got rolling in the mid-to-late '60's. There are plenty of cute, harmless tunes, but even they have something that keeps them from being just another piece of fluff. The liner notes are obviously written from the perspective of someone who was living in Holland in the '60's - there are

THE LOW DOWN. CONTINUED

multiple cultural references that zipped right over my head. The language barrier is my biggest personal disadvantage, since I'd probably get a lot more out of the Dutch-language tunes if I knew what the heck they were singing. Regardless, there are plenty of treats here. "Als Je Alle Kranten Leest" by José is a truly weird and charismatic song, sounding like a psychedelic jazz beer-hall anthem. Then we have the first solo release from **Mariska Veres**, "Is Het Waar," which is poppier than her later work with **Shocking Blue**, but that powerhouse of a voice is unmistakable. Sounding just like the **Troggs**' "Come Now" is **Bonny St. Clair**'s "Tame Me Tiger," and is about as frankly erotic as it got in the Holland of '67. **Deedee Pitt**'s "Laars Er Op" is a wacky one-off release featuring kazoo and lyrics about piling up boots at her job at the shoe store, and the title phrase apparently sounds like "Fuck Off" in Dutch - pretty naughty for such a cute song. Changing gears, we have "Give Him My Love" by the **Younger Sisters**, a pretty little song written especially for them by **Donovan** in '66. According to the liners, "Gezakt Of Geslaagd" by **Els Molenaar** is particularly rebellious lyrically, but since I have no idea what she's saying, I can only tell you it's very catchy and she makes a whole bunch of rolling "r" sounds that make me want to learn the song phonetically so I can sing along. One of the most unusual tracks is **Rika Jansen**'s "Marihuana Marie," not only for its subject matter but also for its dramatic production, sounding like something out of a musical. Another odd track is the reworking of "Johnny B. Goode" called "Bye Bye Johnny" by **Wendy**. It's a guilty pleasure because it kind of sounds like something you'd hear on the soundtrack to some wacky caper type of '60's international film. The picture sleeve from the single is also the cover photo for the comp. One of the only songs that really show the influence of British Invasion groups is the **Meklight Sisters**' version of the **Kinks**' "Tired of Waiting," which sounds like a typical garage punker with a touch of the exotic. Another is **Jenny & the Rascals**' "That's A Man's Way," which shows her love for **Them** and has her sounding at times like a Dutch **Janis Joplin**. Other influences can be seen in "Loop Nou Niet Weg" by **Karin Kent**, which sounds like a **Joe Meek** production - more specifically, quite a bit like "Telstar." "Een Droom" by **Brigitte** and the **Fire Strings** also seems influenced by spy-themes, with a cool attitude and surf guitar. The standout artist for me has got to be **Linda van Dyck**. On "Stengun" her delivery is a bit like **Grace Slick** and then the song blasts off into a frenzy of guitar, reminding me of **Outsiders**' songs like "Afraid of the Dark." The real masterpiece though is her rendition of **Fever Tree**'s "Unlock My Door." Thematically it was a bold sexual statement for a woman at the time, and yet her take is more dreamy and melancholy than erotic. It's breathtaking, with frenzied psychedelic guitar alternating with the orchestral. I'd deem it the crown jewel of the comp.

v/a - **No No No CD** (Cheep! Cheep!/Arf! Arf!) This CD collects 28 moody tracks of the love-lorn teenage variety. No info on the bands other than what can be gleaned from the pictures of the original singles' labels, which is frustrating. Especially with so many bands using the same name or ending up with a label-chosen band name on the 45 that differed from their earlier or future names. Ugh, now I'm confusing myself. Oh well, just sit back and enjoy the heartbreak and bellyaching. We've all been there. "Let Me Say Now Love" by **Something Else** is a **Zombies**-esque slow number with low, breathy vocals and delicate guitar and organ. The **Bounty Hunters**' "The Sun Went Away" features honest-to-goodness piano, along with prominent organ and heart-wrenching vocals, including a spoken interlude a la 50's heartthrob ballads. Also reminiscent is the **Eye Zooms**' "She's Gone." It doesn't get more woe-is-me than "Depression" by the **Specters**, with its sparse,

hollow sound and moaning vocals. Also on the lowest end of the low is "I'm Through With You" by the **Landlords**, featuring uplifting lyrics like "Don't look ahead 'cause your problems have just begun/Life is a struggle and no one has ever won" and "the only thing you do on earth is live and die." Whoo-hoo! Bet they were popular at parties. "Lost Love" by **Lost Souls** is a simple, unassuming little song I cannot get out of my head and, unlike the majority of Top 40 tracks that do the same thing, I don't mind. **Bush**'s "Feeling Sad & Lonely" is another song built around a simple hook that is very catchy, with plenty of jangle, harmonica and plaintive vocals. The **Madhatters**' "You May See Me Cry" is so overwrought it's almost funny - one of those "I'll just die without her!" kinda tunes. I guess crying publicly is on par with death for some guys. "See the Girl" by the **Psychopaths** is similar, with an anguished, out-of-tune sound I find quite endearing. In a nutshell, if you're a fan of the downer side of '60's garage, you'll like this.

v/a - **Northwest Battle of the Bands volume one CD** (Big Beat - www.acerecords.co.uk) Well now, this certainly puts that other Northwest Battle of the Bands series to shame! As always with **Big Beat**, this is many notches above the average,

with exhaustive research, recordings from master tapes, previously unissued gems, informative and well-written liner notes, lots of pictures and an overall attention to detail you just don't see in the majority of hastily prepared reissues currently choking the market. This comp focuses on **Jerry Dennon's Jerden** label and its fantastic roster of Pacific Northwest grit-masters from the mid-60's. That's right folks; grunge was alive and well in Seattle before **Kurt Cobain** was even born. Besides more familiar tracks like "You've Got Your Head On Backwards" and "Like No Other Man" by the **Sonics**, "Little Sally Tease" by **Don & the Goodtimes**, there are some real treats in the previously unreleased tracks. Particularly striking is "I'm Fast" by the **Heirs**, which starts with the line, "My mama told me that I'd die someday..." Continuing that theme is **Brave New World**, who do an absolutely devastating version of "Signed D.C." I've never heard it sung with such desperation before and dare I say it's even better than **Love**'s "Goodbye" by the **Liberty Party** perfectly captures the measured cool of **Them**'s "Gloria" while taking the thematic opposite, offering the typical macho "put her down" lyrics oh-so-popular at the time. "Turn & Run" by the **Rock-N-Souls** was totally unexpected, practically chewing its way out of my speakers. Finally, "Why Girl" by the **Emergency Exit** is a catchy tambourine-driven, harmony-laden track. But that's just the unissued stuff. There's also the ultra-moody "Black Winds" by **Little John & the Monks**, the **Counts**' soulful take on **Earl King**'s "Trick Bag," and charismatic "I Should Know" by **Tom Thumb & the Casuals**. Finally, defying the typical Northwest Pacific crunch, the **Live Five** use the opening of "She's Not There" as the base for its obviously **Zombies**-inspired tune "Yes You're Mine." The **Dynamics**' "I'll Be Standing There" is also noteworthy for its delicate, decidedly un-distorted sounds. There's even a flute! It's a lovely song and makes some of the more frat-influenced songs seem even more juvenile - take for instance, "Crisco Party," **George Washington** and the **Cherrybombs**' take on the **Raiders**' extra naughty tune. Highly recommended.

v/a - **Scarey Business CD** (Big Beat) This beautiful bastard is jam-packed with so much good stuff I don't know where to begin. Collecting 30 "boss garage punk nuggets" recorded between '65-'67 on 3 LA labels - **Titan**, **Modern** and **Downey**, this just might be the best yet in the **Nuggets From the Golden State** series. Of course, the bands are actually from all over the place, so I guess you can call them nuggets that all rolled into the Golden State one way or another, but that's irrelevant when you have such a tight collection of tunes. Take the cover photo of the **Electric Company**, for example, who open the comp with a bang with the title track: this has got to be one of the best pictures I've ever seen. They all look as if they've been hauled out a club to get mug shots taken and they're none too happy about it. Leader **Dick Fletcher** especially has this look on his face that seems to me the epitome of '60's punk: defiant, indignant, arrogant, in short, snotty as hell. Every single track is great and many are previously unreleased. Just a few of the many highlights (it's hard to choose when there are so many) include the title track by the **Electric Company**, "Black

Roses" by Brain Train, the New Breed's "I Got Nothin' To Say To You," "Sleepy Hollow" (a Halloween favorite) by The Last Word, the Composers' "With Friends Like You, Who Needs Friends," the supremely misogynistic "Put Her Down" by the Woolly Ones, Bud & Kathy's "Hang It Out To Dry" (a tune cool enough to inspire the title of an earlier comp), and the Wilde Knights' infamous "Beaver Patrol." As always with Big Beat, the utmost of care has gone into this, with extensive and well-written liner notes, photos and other sundries most comps don't even attempt to provide. Thank you Alec Palao for caring enough to do right by these gems. Keep 'em coming. If I had to recommend one piece of music to plunk down for, this is it by a wide margin.

v/a - Yeah Yeah Yeah CD (Cheep! Cheep!/Arf! Arf!)

Like No No No, there is nothing in the way of info on the 28 tracks here, which again is disappointing. Some tracks that have appeared on older, Pebbles-era comps and they sound better here. Others however, have shown up more recently on comps like various volumes of the Psychedelic States series on Gear Fab and those are superior, if only for the fact that they come with information about the bands. Don't get me wrong though, for pure listening enjoyment this is a fine comp and a definite friend to the DJ, since you can't go wrong with any track. The Maitlacs' "Now I Know" sets the comp off to a frenzied start. "Down" by the Rockin' Roadrunners' starts out with some psychedelic sounds and then takes off into a most danceable pounder, a feat I can't recall hearing too often. The Contemporaries' jangly "Fool For Temptation" sounds like it took a wrong turn on its way to the No No No comp, but it's still a great track. Some fierce fuzz guitar and simple yet catchy drumming set apart the Barons' "Drawbridge." I could see the main hook being sampled by some hip retro-electronic dance outfit. "Pseudo Psycho Intuition (Politician)" by the Colony is definitely modeled on the Bo Diddley via the Strangeloves' "I Want Candy," with handclaps, organ, and a bit of twangy guitar thrown in for good measure. The Shades' "With My Love" sounds like the Animals smacked upside the head with some serious fuzz guitar. "What Can I Do" by the Mod IV has all the right elements: strong vocals, pounding drums, disorto-guitar, driving organ, and a wacky random ending about going to the big top (figure that one out for yourself). Then we have two songs in a row about the encroachment of flying saucers, the K-Pers' "The Red Invasion" and "The Invaders Are Coming" by the Young Savages. The funniest thing about the latter is that the singer's concern lies in the fact that the aliens' intention is to steal his girlfriend. The Rocks' "Because We're Young" is set to a standard blues riff and uses the typical "we're gonna leave everyone over 30 in the dust" lyrics and is charmingly inept. Just think of all the current and soon-to-be senior citizens this generation has become! The Roughnecks' "You're Driving Me Insane" features Lou Reed before heroin became his main squeeze, and it's a pretty crazy number with constant yelling and whooping in the background. This comp, like its companion No No No, is very reasonably priced and a great listen all the way through.

NO MORE PRISONS HOW HIP-HOP BECAME A MOVEMENT

ben wang

In the 1960s, the world was in a period of rebellion and revolution with wars of liberation being fought in Asia, Latin America, and Africa. In the United States, Malcolm X and organizations like the Black Panthers, Young Lords, I Wor Kuen, and the American Indian Movement fought militantly against white supremacist rule. Many exploited minority communities in the U.S. faced the same problems as the 3rd world countries that had been colonized by the white nations for power and profit. By speaking of soapboxes on the street and giving inspirational talks in mosques, Malcolm X was able to help start a Movement in the U.S. to attempt to liberate oppressed peoples of color. Today, racism and imperialism have changed, but there is much that needs to be fought for. Hip-hop is carrying on a tradition of voicing resistance to oppression that goes back to people like Malcolm X. M-1 and Stic of Dead Prez call Malcolm X the greatest emcee of all time.

The Hip-hop generation's version of a Malcolm X doesn't get up on soapboxes or speak in churches or mosques. Instead, they speak to us on mix tapes, live shows, records, and radio (well maybe only kdvs). I'm not gonna get into the long history of radical political Hip-Hop starting with Last Poets, Afrika Bambaata, Public Enemy, etc. Instead, I'm gonna focus on the present movement in Hip-hop to politicize and mobilize the Hip-hop generation.

In 1999, a compilation hip-hop album came out called No More Prisons. Hurricane G, The Coup, Dead Prez, Cornel West, Last Poets, and many more helped create a radical attack against the racist prison industry and its politics. The U.S., the self-proclaimed land of freedom and democracy, has the largest prison population in the world, even though the U.S. total population is small compared to countries like China. Most of the prisoners in the U.S. are minorities, poor, and convicted of nonviolent crimes. Instead of putting money into institutions that would help alleviate poverty, drug addiction, and gang violence, the U.S. elite have built prisons, brought crack to the ghettos, and encouraged black on

black violence. Chicago graffiti writer turned activist William "Upski" Wimsatt actually named his book No More Prisons after the CD (if you read any Upski book, tho, read Bomb the Suburbs—it is pretty decent). Other compilation records such as The Unbound Project CD and several Mumia Abu-Jamal CDs focus on freeing political prisoners such as Mumia, a former Black Panther and radical journalist who is on Death Row for his political beliefs. The Hip Hop for Respect CD, pioneered by Talib Kweli and Mos Def, came out in 2000 in response to the police shooting Amadou Diallo forty-one times in front of his home in New York. The awesome Reflection Eternal and Blackstar records were focused on issues facing Blacks. Daltron 3030, a sort of trip-hop album featuring Del tha Funkde Homosapien with Dan the Automator producing, has an anarchist anti-corporate anti-imperialism message. The 2000 Dead Prez CD, Let's Get Free, was overtly political, and will be followed up with a project with The Coup this march.

I think in the future, all these CDs, books, magazines, and other forms of media of political hip-hop can help reach the audiences that really matter. When minorities and oppressed people in the U.S. become politicized like in the 60s, we will be able to form organizations like the Panthers—or something even better—so that we can fight the few rich white guys with billions of dollars while ¾ of the world lives in immiseration. Instead of building more prisons, America really needs to solve some of the root problems of racism and poverty. To me, no more prisons also means no more imperialist wars, no more WTC neo-imperialism, and no more scapegoating of minority groups in the U.S.

They target areas of Black, Chinese, and Mexican
Mow you down men, or they'll find your next of kin
Whites sell more cocaine and amphetamines
but the justice sentence us, more than like to credit dem
The ruling class shifts dope to you and me
And don't get arrested, this is lunacy
or is it pimp low magic in unity
Is it a war on drugs, or just my community?
-The Coup "Drug Warz," No More Prisons

Can't believe Britney's not in porn yet? Think some network exec is dumb enough to give Puff Daddy his own TV show?

Shocked that Olympic athletes eat McDonalds?

How many Beatles songs have they used for commercials now?

Do you trust Dan Rather?

Peter Jennings?

Jay Leno tells the news just as well, doesn't he?

Does PBS still exist?

Did you know they pull frames out of syndicated television to make more room for commercials?

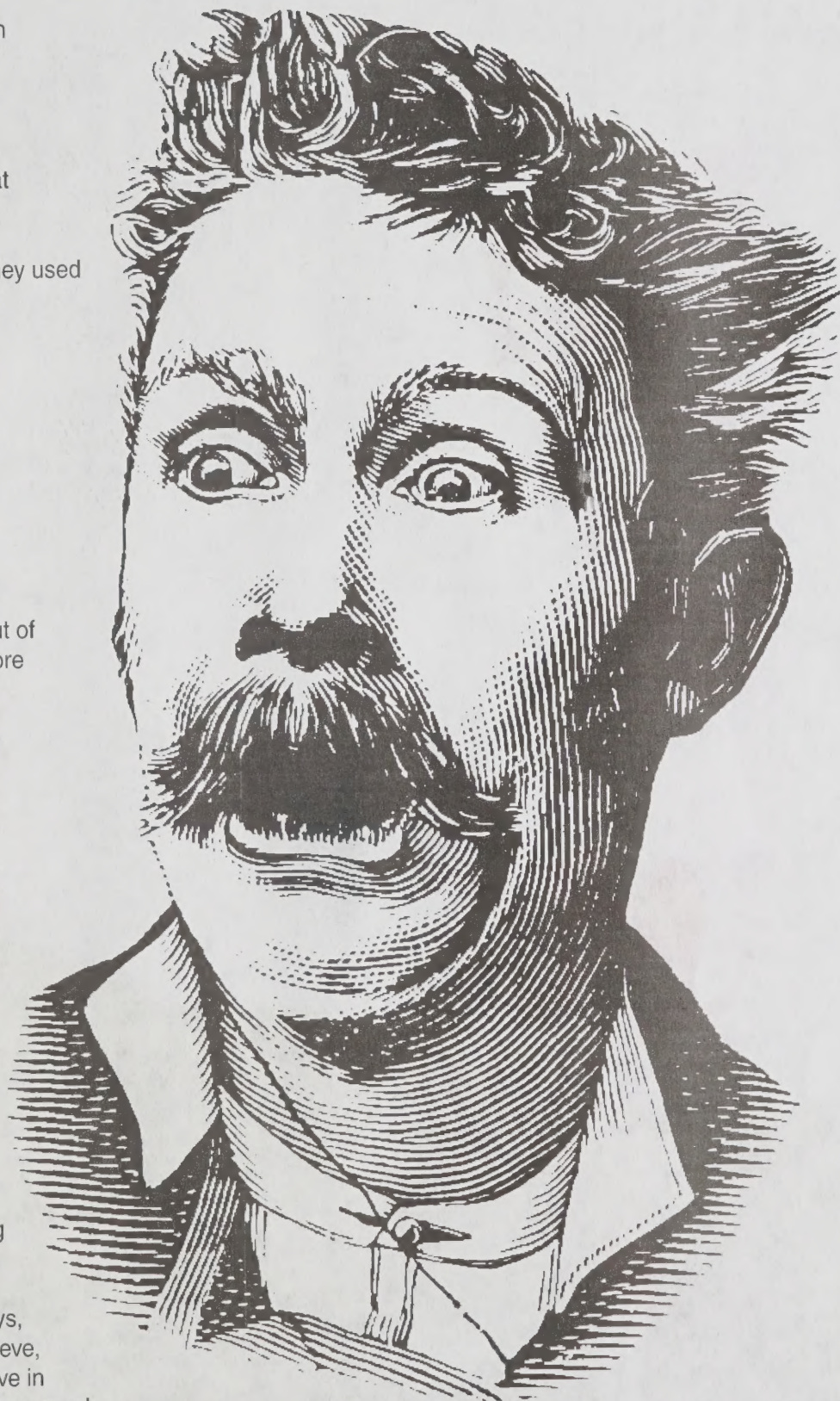
Do you care if Ross and Rachel ever get back together?

Does the mentioning of Ross or Rachel make you wanna Ralph?

Ralph Wiggum's bomb, ain't he?

Ever think Ralph was modeled after GW as a child?

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